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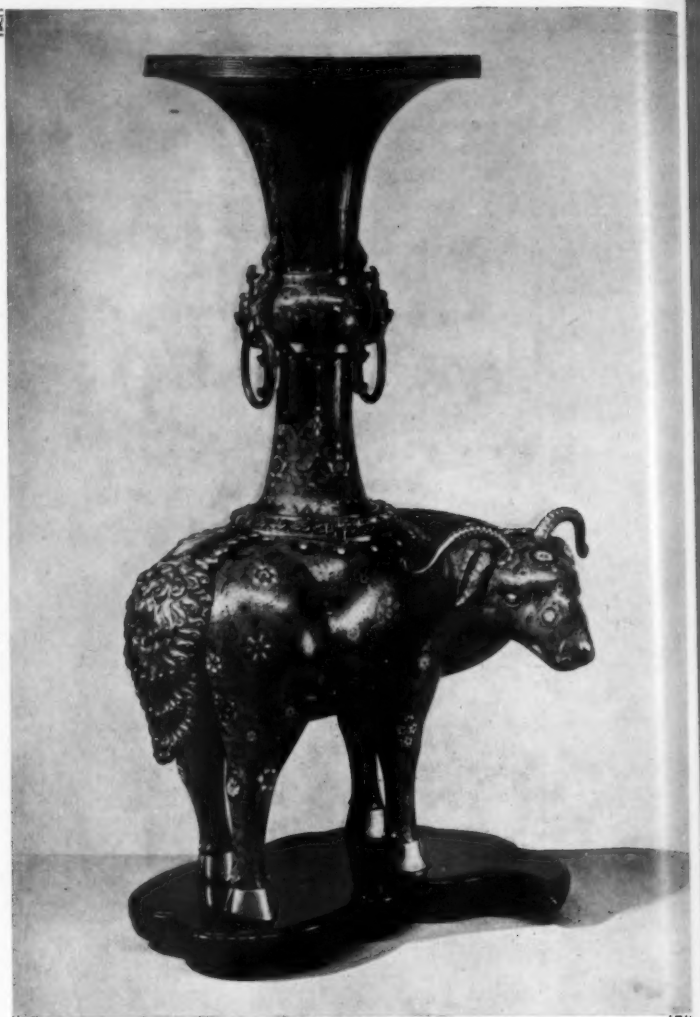
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# THE DEVELOPMENT OF PARTICULAR GROUPS OF GERMAN PORTRAIT PAINTING

BY ERNA AUERBACH

## II.—PLASTICITY AND SYMMETRY ABOUT 1530

THE decorative aims, which we found embodied in the Bavarian portraits of 1530, do not make their appearance everywhere. It is the principal symptom of this period of transition that many different tendencies are to be seen at the same time. Thus we find in the portraits we are now dealing with an inclination towards plasticity and symmetry, which seem to be quite new in comparison with the Bavarian group of German portraiture discussed in the *Apollo*, Nov. 1934. Contrary to the there expressed intention of developing various movements and a turning attitude of the figure, we are conscious of a desire to bring calmness and monumentality." I should mention again that the

motives of the same period. Before a neutral and one-coloured background the compact figure of the young woman is shown sitting in a broadly conceived frame. The lower part of the body is visible below the folded hands and is slightly advanced, and appears to be rounded as is necessary to express the seated posture. For the first time a three-dimensional perception of movement is given without any exterior motives. On the other hand the round and plastically formed figure is placed centrally almost facing the observer, and the whole composition is symmetrical. This geometrical way of building up the composition is combined with a plastical conception of the body, and is plainly visible, though



Fig. I. PORTRAIT BY BERNHARD STRIGEL  
Formerly in the Huldshinsky Collection, Berlin



Fig. II. PORTRAIT OF "MARTIN WEISS"  
By an unknown Swabian artist. (Dresden)

principal aim of this article is to point out these different portrait types existing in the same period, and not only to consider the attribution to certain masters.

First of all we have to consider some portraits of Swabian origin; primarily Strigel, whom we have already mentioned, and who dates back to 1500. We refer here to his last portrait of 1528 (formerly Collection Huldshinsky) (Fig. I). This shows clearly a new type, which would have been impossible before 1520, and which marks definitely new forms, quite distinct from other

the features may be softly painted, and is also applied in the works of other contemporary artists.

A similar type of portrait painting is to be found in the Swabian portrait of "Martin Weiss" c. 1525 (Dresden) (Fig. II),<sup>1</sup> to which the two double portraits in

<sup>1</sup> "Gallery Nr. 1905." Feuchtmayr, *Malerfamilie Apt* (Münch. Jahrb. 1921, Bd. II, Heft 3/4), identifies the sitter with "Martin Weiss the Elder," and according to his age dates it 1517-1518. He here ascribes the portrait to Apt, but later he doubts the attribution. Cf: *Apt Studien*, Beitr. zur Gesch. der Deutschen Kunst, II, 1928. Cf: E. Auerbach, *Deutsche Bildnis malerei im 16. Jahrh. in Franken, Schwaben, Bayern*. Thesis 1923, Frankfurt/Main, p. 20.



Fig. III. PORTRAIT OF A MAN WITH HIS SON PROBABLY CALLED "URMILLER"  
By an unknown Swabian artist  
Frankfurt/Main, Stadel'sches Kunstinstitut

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## THE DEVELOPMENT OF PARTICULAR GROUPS OF GERMAN PORTRAIT PAINTING

Frankfurt/Main (Fig. III) and Philadelphia<sup>2</sup> are closely allied. There has been a great discussion about the origin of these portraits. Notably Feuchtmayr<sup>3</sup> introduced the name of Apt, but later on dropped it again. Thus the name of the artist has not yet been ascertained definitely, but in any case these pictures seem to belong to Swabia, and they are probably painted by the same artist, though this also has been recently doubted.<sup>4</sup> We have again simple background, front view, symmetry, but, above all, an impressive modelling of every single feature of the face and every other part of both figures. The position of the arms gives the impression of curves despite the fact that they are still pressed closely to the body and are overlapped by the frame. In both pictures the hands are in a similar position; in the one they are shown holding a hat, one hand being half hidden by the hat; and in the other, holding the child, one hand being half hidden by the child's arm. The position of the child and the position of the hat show a very close relation between the two portraits. The way in which the hands are placed with reference both to the child and the hat gives an idea of space. Further, in the portrait of father and son this again is emphasized in the manner in which the man's hands grip the boy from below and above as if they were half-turning him round. The movement of both figures is closely related one to the other, but this movement is restrained in both cases by the resistance of the bodies, which seem almost to burst the frame owing to the suggestion of overlapping.

This strong plastical feeling can be seen better and clearer in the treatment of the head of the so-called "Martin Weiss." It is turned full face, even the smallest wrinkles are represented, the broad nose, the double chin and the thick cheeks are typical of the Swabian people. It is interesting to compare it with the face of Dürer's "Holzschuher." It will be seen that the "Martin Weiss" lacks subordination and broadness of treatment in the features and lines. But on the other hand it shows so much attention to the smallest unevenness and the slightest indication of form, that it is in surprising contrast to the flat face which we have seen, e.g., in Refinger's (?) portrait of Philipp the Warlike, in our previous article (ill. p. 238). From these observations we may conclude that the portrait of "Weiss" must have been painted between 1500 and 1525.

To summarize, there is in all this a great contrast to the decorative Bavarian group of the same period of which we spoke in the previous article. Here no decorative aims remain. There is developed a strong feeling for reality, for roundness, for likeness and for representation of an individual personality. Especially in Swabia, "Charakterköpfe" or individual types are very popular, even if they are unpleasing. But this new type was not only created in Swabia. It seems to be well known in the

whole of Germany, and we may mention some examples from different provinces.

One of the finest portraits of this style is the male portrait attributed to Cranach the Elder in the Residenz Museum in Mannheim representing "Hilarius von Rehberg" (Fig. IV). One sees a ceremonial black dress but in contrast the face and the hands are in pale colours and are shining brightly. The head is shown in a broad yet simple way and is flatly conceived, whilst the hands still show the timid lines of an earlier period and



Fig. IV. PORTRAIT OF "HILARIUS VON REHBERG," ATTRIBUTED TO LUCAS CRANACH THE ELDER  
Schlossmuseum, Mannheim

decorative tendencies appear in the presentment of the coats of arms and the curtain which are in the background. Similar portraits of the same period are Brosamer's male portrait, 1520 (Fig. V),<sup>5</sup> Vienna, Kulmbach's male portrait, Vienna, now attributed to Apt by von Baldass,<sup>6</sup> and Bruyn's "Bürgermeister v. Rheidt," Berlin, 1525, the origin of which may be looked for in the same period. Last but not least we would mention Holbein, who adopted the same composition in 1533 and repeated it several times through the following years. This suggests the idea that the same types, once found, were repeated often even by the greatest artists.

We always find the tendency to give pronounced roundness connected with a symmetrical composition: the head is placed *en face*, the hands in the middle below, still close to one another, and a simple background is

<sup>2</sup> Portraits of the family "Urmiller," Swabian master of about 1525, Frankfurt/Main, Stadelmuseum, and the feminine companion picture in an American Private Collection (ill. Catalogue Johnson, Philadelphia, Bd. III). Friedländer (Berliner Kunstgeschichtliche Gesellschaft, 1908, Bd. VIII, p. 39) dates this picture at about 1520.

<sup>3</sup> Compare Feuchtmayr, *Malersfamilie Apt*, p. 54.

<sup>4</sup> Evidence for the same authorship of both double portraits and the portrait in Dresden: Composition and the position of the hands. The later origin of the double portraits explains the differences in the colouring and the pose of the head. Recently Feuchtmayr, *Apt Studien*, 1928, doubts the identity of the three pictures, and even the Swabian origin of the double portraits, one of the reasons being that the family Urmiller lived in Bavaria near the Starnberger See. There is certainly a similarity in the composition of the Bavarian portrait of a man with a dog by Wolfgang Muehlich (Munich, Nat. Mus.). But this symmetrical building-up of an architectural figure *en face* is usual about 1525, and does not justify one in attributing origins to certain provinces.

<sup>5</sup> Formerly ascribed to Baldung. Eisemann (*Zeitschrift für Bildende Kunst*, 1874), introduces the name of Brosamer. Compare: *Catalogue of the Kunsthistorische Sammlung*, Vienna, 1886, Nr. 1462, and *Künstlerlexicon Thieme-Becker*. The portrait is not mentioned in the Catalogue of 1928.

<sup>6</sup> Compare v. Baldass, *Studien zur Augsburger Portrait-malerei des 16. Jahrhunderts*, I., *Bildnisse aus der Künstlerfamilie Apt*, Pantheon, Bd. 4, 1929, Teil II.





Fig. VIII. PORTRAIT OF ANNA CODDE. By Martin van Heemskerck  
*Collection of Baroness Schimmelpenninck van der Oye. Exhibited at Burlington House (Dutch Exhibition), 1929*





Fig. V. PORTRAIT BY HANS BROSAMER (Vienna)

given. The representation of a full face gives the possibility of an architectural building-up and of a clear construction. It is, moreover, a general type not only existing in Germany. It is the same which originated in the commencement of the XVIth century in the Early Flemish School of Matsys.<sup>7</sup> One will probably be right in endeavouring to find an explanation in the severe, cool and sober spirit of this period. Every dramatic movement is eliminated from these symmetrically represented figures.

The outline we try to give in these articles on the artistic life of the period 1520-1530 would not be complete without mentioning two very interesting portraits which seem to belong together: the male portrait of 1529 in Vienna (Fig. VI)<sup>8</sup> and the portrait of a woman spinning (formerly Chillingworth Collection) (Fig. VII), both ascribed to the Franconian painter Pencz. These portraits are important in so far as they represent a curious intermediate state between both perceptions, which we already have described in this period.

In front of a simple neutral background the half figure of the man is to be seen behind a balustrade. The movement of the arms is very definitely marked, and it seems to be so strong—in contrast to earlier forms—that it draws the upper part of the body into a real three-

dimensional rotation into the depth of the background. The right arm is pushed forward and the hand is depicted holding a chalk and writing, but the left one is drawn behind the balustrade and is shown holding a sword. This last gesture reminds us of the attitude of Philipp the Warlike by Refinger (?), but Pencz replaces the decorative enrichment of the surface by the plastical roundness and the volume of the figure. Added to this he gives a full face, and thus he succeeds in concentrating the view of the onlooker solely on the centre of the picture. By this symmetry he reminds us of the Swabian portrait of "Martin Weiss."

The portrait of the woman spinning is given in three-quarter length of figure. Before a neutral curtain and a small pillar on the right-hand side the woman is seated nearly full-face behind a spinning wheel. This is placed parallel to the picture plane, so that the lower border emphasizes a horizontal line and thus replaces the usual balustrade or table. The sitter looks to the right, where her left hand lets the thread glide through her fingers, whilst her right hand just touches the wheel.



Fig. VII. PORTRAIT OF A WOMAN. By Georg Pencz  
*Private Collection*

<sup>7</sup> Compare: Grete Ring, *Niederländische Bildnismalerei*, p. 50 and p. 58.  
<sup>8</sup> v. Baldass in a personal letter suggests its origin from Nuremberg. Cf: *Cat. der Kunstsammlung Wien 1928*, attr. to Pencz, mentioning also the portrait of a woman spinning dat. 1529.



Fig. IX. PORTRAIT OF PIETER BICKER. By Martin van Heemskerck  
*Collection of Baroness Schimmelpenninck van der Oye. Exhibited Burlington House (Dutch Exhibition), 1929*

## THE DEVELOPMENT OF PARTICULAR GROUPS OF GERMAN PORTRAIT PAINTING

Pencz builds up the faces boldly with large planes full of light and shade. These solemn features appear almost fixed and motionless and are modelled quite vigorously in an almost Roman manner reminding us of Bronzino's art. One already feels the approach of a perception which attempts a subordination of the particular form to the whole.

The male sitter writes numbers on the table. His wife turns the spinning-wheel, which stands in front of her. Both are represented in a moment of activity. These are motives of the genre, which are very popular in the Netherlands but unusual in Germany. We only have to mention the Early Flemish portraits representing women with musical instruments or with baskets to show their domestic ability.

Here we have to enter into the difficult question of the authorship of these two portraits. First the male portrait: It was ascribed formerly to the Netherland School and in particular to Dirk Jacobsz,<sup>9</sup> but later, in the catalogue of 1928, it was attributed to Pencz. At the same time the female portrait (formerly Chillingworth Collection)<sup>10</sup> is mentioned as a companion picture, although this close relationship is again doubted later. But the whole question is clarified in my opinion when one compares two portraits of definitely Netherland origin; two pictures, which appear to be closely connected with the portraits ascribed to Pencz and which were even painted in the same year. They are the portraits of "Anna Codde" and of "Pieter Bicker," probably painted by Martin van Heemskerck in 1529 (Figs. VIII and IX).<sup>11</sup> Anna Codde's portrait seems to be specially connected with the spinner attributed to Pencz, because the picture of a woman sitting at a spinning-wheel is seldom seen. Again, the two male portraits may be easily compared. Here, again, we find a confirmation for the relationship between the male portrait, Vienna, and the female, formerly Chillingworth Collection.<sup>12</sup>

Though we see a striking likeness in the composition, the figure, the attitude of the hands and the background in the feminine portraits, though we observe a relationship in the gestures and the still-life objects in the male portraits, we nevertheless notice differences, which give evidence of the different origin of both groups of portraits. The Dutch artist has a soft, uniform perception of the human being; the German painter gives a sharply defined, almost rough modelling of forms. Though he tries to give a motive of genre, he never shows it in the same vivacious way as the Early Flemish artist and the very impulsive gestures are missing. The stiff *en face* position appears frequently in Germany at this time as above mentioned. We have only to compare the very interesting short *en face* bust, which represents "Angrer," Innsbruck, treated in a similar way. It is interesting that this portrait was also attributed to the Early Flemish School, but is now always taken as German.<sup>13</sup>



Fig. VI. PORTRAIT OF A YOUNG MAN. By Georg Pencz (Vienna)

Moreover, the portraits in Vienna and in the Chillingworth Collection show a close relationship to the known later portraits of Pencz. They all show the same unbroken method of treatment in large planes and bold lines, and Pencz in drawing them together gives a "monumentality" by sacrificing expression in an otherwise empty face. Moreover, Pencz seeks his inspiration in Italy. For, having studied Italian art, he endeavours to find not only in the formation of the face, but also in the whole building-up, a representation of "monumentality," calmness and simplicity. They appear specially in the female portrait. Intimacy and description of daily life did not appeal to German artists. On the other hand, the mere approach to foreign art shows the real characteristics of the German transformation even more clearly. The differences become evident the moment one compares the Early Flemish family portrait in Cassel attributed to Heemskerck—and closely related to the portraits of "Anna Codde" and "Pieter Bicker"—with the free and easy attitude of all the different people gathered round the table.

It appears probable that Pencz was influenced by these Early Flemish tendencies, like his compatriot Dürer, who had also become influenced by the Netherland School of 1526, although he did not choose motives of genre, but a stronger and clearer modelling of forms. We have only to mention Holbein, who was at that time also under the influence of this Early Flemish School, and the mention of this name suggests that the whole development of particular groups of German portrait painting might be placed on a broader foundation.

<sup>9</sup> Cf: Rigl, Das Holland. Gruppenporträt, Wien 1931, p. 45 and footnote.

<sup>10</sup> Cat. plate 79, attr. to Pencz, also ascribed to Beham (cf: v. Holst, Deutsche Bildnismalerei z. Z. des Manierismus, 1930), this attribution is not convincing. The clear, almost stiff and motionless formation of the face would certainly suggest Pencz.

<sup>11</sup> Exh. of Dutch Art, R.A. London, 1929. Cat. Pl. 32, 35. Formerly ascribed to Scorel, but the attribution to Martin v. Heemskerck more convincing. Cf: Onze Kunst, 1914, p. 88, and Zeitsch. für Bildende Kunst Bd. 25 N. F., 1914, p. 33.

<sup>12</sup> Cf: Rigl, loc. cit. p. 45, the close relationship between both female portraits is overlooked.

<sup>13</sup> Cf: v. Baldass, Pantheon 4, 1929, II; Friedländer, Cicerone 1929.



# LAMBETH DELFT POTTERY

BY LOUIS GAUTIER

THE first object of these articles on Old English pottery is to give readers information that has never before been published, and to illustrate objects hitherto unavailable for that purpose, in order to stimulate the enthusiasm of the collector.

## WILLIAM POCOCK—POTTER

Fig. I is that of a fine tankard, boldly decorated with floral devices in blue on white, depicting within an oval border the portrait



Fig. I. LAMBETH DELFT TANKARD, with floral decoration, in blue and white, and the bust portrait of a Queen. Inscribed "A. R." and "T. M." Height 8 in.

of a queen and the initials "A. R." (Anna Regina). Below are the initials "T. M." indicating that the object was probably a wedding present, as usually the lower initials are the christian names of the man and his spouse and the upper one their surname. Interesting as this piece may be in itself, it happens to be of far greater importance to the ceramic student, by reason of the fact that the potter has scratched his name and the date of

manufacture in the clay at the base of the tankard before being placed in the kiln for firing. Fig. II shows the base of the pot and the incised inscription reads: "William Pocock 1722." The almost complete absence of information concerning the potters and painters of the old Lambeth potteries greatly enhances the value of this record. Were it not made abundantly clear for whom the pot was made, by the marriage initials previously mentioned, there would be an opportunity for the critically minded to argue that this inscription might not be the name of the potter, but as it is there can be little doubt that the discovery of this tankard adds another name to the scanty list of potters and painters of a factory or factories, which produced on the banks of the Thames, from 1630 to 1750,



Fig. II.  
BASE OF TANKARD (Fig. I) with scratched inscription  
"William Pocock 1722"

some of the most fascinating work in the history of English ceramics, much sought after by connoisseurs.

We can, with confidence, for the future speak of William Pocock as a potter employed at one of the several London factories which made tin enamelled pottery in the XVIIth and XVIIIth centuries, whose products we conveniently call Lambeth Delft. He may also have been a painter, for in those days



## LAMBETH DELFT POTTERY

apprentices were made proficient in every branch of the art and afterwards used for that part in which they most excelled.

### PALISSY TYPES

The large oval dish (Fig. III) is moulded from the well-known dish ascribed to Bernard Palissy, the famous XVIth-century French potter. In the centre, in relief, is a reclining figure known as "La Fécondité," surrounded by amorini on a *patio*, within a broad rope-like border. There are eight decorated depressions in the outer flange, entwined by a similar border running all round the dish, which is painted in polychrome. A curious and unique feature is that these rope-like borders are gilded. Four masks and an equal number of floral devices complete the decoration. The inscription reads: "Stephen Fortune and Elizabeth 1633." Very few objects of tin enamelled pottery are recorded with an earlier date, and amongst them at least

three are inscribed with the word "Elizabeth," apparently by the same hand, because the purely English lettering is identical in all of them. A further interesting feature is that, whilst several similar dishes are known, usually dated and painted with the Arms of City Companies, not one has hitherto been recorded as bearing an earlier date than 1659.

A fitting opportunity now occurs to refer to another dish from the same Palissy mould, which was offered for sale recently, in the Revelstoke Collection, and illustrated on page 380 of the June number of *APOLLO*. This dish was described by Hodgkin in his "Early English Pottery" as bearing the Arms of the City of London, between those of the Dyers' and Cutlers' Companies and inscribed with the name of "Edward Hall, M.A.R." This description was inaccurate, probably owing to the author being misinformed. The name should be "Edward Bell," who was Master of



Fig. III. LAMBETH DELFT OVAL DISH of the Palissy type, painted in polychrome with gilding and inscribed "Stephen Fortune and Elizabeth 1633." Length 19½ in., width 16 in.

Fig. IV.  
LAMBETH  
DELFT  
PUNCH  
BOWL  
in blue and  
white by  
de Paauw.



Diameter  
14½ in.,  
height 8 in.

the Cutlers' Company in 1668, and the Arms on the left are those of the Ball family. It was probably a presentation dish to the Master on his relinquishing office.

#### A FINE PUNCH BOWL

The bowl illustrated (Figs. IV and V) is perhaps the finest ever made at the Lambeth factories, and certainly one of the largest. It is beautifully decorated in a fine blue upon a white ground, with a double row of floral panels, intersected by a middle border. The remainder of the field is filled in with scroll devices upon a blue ground. Within is painted the inscription: "The Gift of Benjamin Richards to Thomas Gwynn, Esq., 1729." It is the work of De Paauw (Peacock), the Dutch artist who worked in London from 1690 to 1730, approximately, and who often signed his work with a characteristic monogram, embodying all the letters of his name in a short space. Though this particular object is not signed, little difficulty will be experienced in identifying this painter's technique with those pieces which bear his monogram and which have already been referred to and illustrated by the writer in a former article. According to Dr. Charles Beard, the well-known research authority, James de Paauw took out papers of naturalisation in London in 1710, and the record lies in the Chelsea Public Library, Manresa Road, for the benefit of those who wish to see it for themselves.

The foregoing selections are from a large number of equally interesting objects that are either in the possession of the writer or have passed through his hands from time to time. Should an opportunity occur further rare specimens of Lambeth Delft will be dealt with, thus bringing up to date the knowledge which is essential to the collector, both in his quest for additions to his store, and for the proper enjoyment of his hobby.



Fig. V. INTERIOR OF LAMBETH DELFT PUNCH BOWL (Fig. IV). Inscribed "The Gift of Benjamin Richards to Thomas Gwynn Esq. 1729."

# "THE INDIAN PERIOD OF EUROPEAN FURNITURE"

V.

BY RALPH EDWARDS AND K. DE B. CODRINGTON



Fig. 1. DAY-BED. Ebony inlaid with bone. Indian based on an English or Dutch model. Early XVIIIth century (Victoria and Albert Museum)

WE have already distinguished two distinct groups of Indian furniture (Groups I and II of our former articles). There remains a third series, now to be discussed, in which the European inspiration in form and decoration is far more apparent. What is to be said of these hybrid examples, and how can the actual objects be correlated with the extracts from lists of imports diligently collected by Mr. Symonds? Extending over two centuries, they are all palpable misunderstandings of successive styles. Are they to be explained by the sending out from Charles II's reign onwards of a variety of models to be copied or by the introduction of European craftsmen to instruct the natives?

In order to clarify our attitude to this disparate and admittedly baffling series we must distinguish it at the outset from the large group—walnut chairs in the Charles II style and others popularly known as the "Daniel Marot" type, lacquer cabinets, etc., etc.—which Dr. Slomann valiantly Indianizes. That claim is not likely to be made again. We are, however, well aware of a considerable quantity of furniture (mainly chairs and settees) of Oriental provenance, but derived from these and other European models, and in some instances approximating closely to them. Apart from his disingenuous handling of the evidence, the refutation of Dr. Slomann's whole case lies in the fundamental difference in style and technique of this copyist class and the European furniture which he confounds with it. The chairs he discusses, in style, in construction and in the woods employed, entirely conform to European standards of craftsmanship. We insist it is incredible that the Oriental craftsman, once (on his showing)

having thoroughly mastered the European method so that "the art arrives even at deception," should at the same period relapse into the parody of his own work represented by Fig. 1.

Chairs of this copyist kind in Oriental rosewood (*Dalbergia* sp.) are fairly plentiful, ranging from the "Daniel Marot" to the Early Georgian type carved with lion masks. On the grounds of continuity of influence, the recognizable Chinese motives employed, and the absence of any Indian element, Indo-China (Tonquin or Macao) would seem to be indicated as the source of origin. Whatever may be thought of this copyist furniture, clearly it must be differentiated from the examples now under discussion which rank not merely as misunderstandings, but in extreme cases as positive travesties of Western styles. What can be held to account for the origin and distribution of these anomalous, hybrid types?

A clue to the process may perhaps be found if we bear in mind the development already traced of the small Mughal cabinets (Group I). It has already been shown that the type originated in Europe and was introduced into India during the period of Jesuit influence at the Mughal Court. The fashion for these cabinets, which for so long had proved their utility in the West, is easy to understand, and they went on being made for nearly two centuries without structural change and with only decorative modifications. The inception of this fashion is undoubtedly to be referred to the Mughal Court. As to the provenance, they may, therefore, with some confidence be assigned to the Imperial workshops of Lahore, Agra and Delhi. On the other hand, what attribution can be plausibly advanced for the hybrid





Fig. II. ARMCHAIR. Ebony inlaid with bone, originally caned. Before 1772 (Messrs. Mallett & Son)

examples which we have here called "travesties." Firstly, it must be noted that though based on Western forms, they follow no orderly evolutionary sequence, first appearing sporadically in the late XVIIth century and becoming much more plentiful in the course of the XVIIIth. Evidently they represent no persistent fashion for any specific type of object, being made in response to an intermittent demand. It is obvious at the outset that they cannot have been produced by Indian craftsmen working under the direct tuition of the Western cabinet-makers who we know were sent out at various times. Of the results of that particular collaboration (at the beginning of the XVIIIth century) we find no trace. Equally clearly, they cannot have been *directly* derived from the exported Western models of which so much has been made; for the sufficient reason that the Indian craftsman could (and still can) copy closely enough when he chose. Here the work of the Court painters is relevant, *e.g.*, the literal copies of engravings by Dürer and other masters. But the real analogy is to be found in a second group of paintings, where not only is Western iconography Indianized, but the Western convention is deliberately assumed and applied to such purely secular and native subjects as the *Akbarnamah* painting at South Kensington of the birth of Akbar's eldest son, Prince Salim.

Confining ourselves to comment on a few selected examples, we suggest at the outset a comparable process of translation may be observed in the day-bed and set of chairs (Fig. I and Article IV, Fig. VII) of ebony inlaid with bone. Basically these are late XVIIth

century Western models in the Dutch or English style of William III's time. That is, the general outline is European; but what are we to say of such odd aberrations as the lion-dolphins or *makaras* (call them what you will) below the seat-rail? They are clearly not Mughal, and though parallels can be found for the tusked lion head in Southern Indian architectural sculpture of the XVIIth century, the composite beast with fishy tail cannot be supplied with an Indian pedigree. The construction—tenon and mortice pegged—is European with this difference, that the inaccurately cut joints are reinforced with a plethora of pegging: the reason is that, glue not being available, the traditional Indian casein adhesive demanded special reinforcement. It should be noted that the chairs have drop-in seats upholstered with velvet, while the splats are treated in the same manner; whereas the Western type from which these chairs are derived would normally have been caned or the seats stuffed over. Here there is a definite following of a later Western fashion in the substitution of upholstery for the native Indian caning; indeed, the lower portion of the chair makes it clear that two Western models have here coalesced, the proper European complement of these turned members being an arched back with a single panel of canework contained within a moulded frame.

In the Mughal group engraved bone filled with lac is the normal means of decoration, at first inlaid in the



Fig. III. TOILET MIRROR. Rosewood, inlaid with bone Based upon a Dutch model. Early XVIIIth century (India Museum)



# "THE INDIAN PERIOD OF EUROPEAN FURNITURE"



Fig. IV. SMALL SECRETAIRE. Decorated with engraved ivory appliqué panels. Circa 1750 (M. Harris & Sons)

manner of marquetry, later taking the form of applied panels with central floral motifs and scrolled borders. The appliqué method is also employed in this "travesty" furniture, the Mughal vase-and-flower and sprig motif being replaced by repeating borders and continuous scroll designs. Prominent elements in these patterns can be identified in the Indian trade textiles; and we have already pointed out that textiles were the staple commodity of the East India companies and reflect Dutch, English and French influence.

As an early example of this all-over type of decoration the mirror (Fig. III) has great interest: in the form of this example a Dutch model has been followed fairly closely. In the commode (Fig. X) again the form is clearly European and represents a French or English commode of about 1760-70. It is particularly remarkable because it represents a Western model fashionable only for a brief period, and then almost confined to great houses: the orthodox serpentine front enclosed by doors imposed an exacting task on the Indian craftsman.

In both these examples the decoration is quite distinct from the Mughal style of Group I. The running

pattern on the outer stiles is clearly derived from the borders of the painted or embroidered *palempores* of the late XVIIth century. On other contemporary specimens—small secretaires and toilet mirrors—motives familiar on earlier textiles again appear, e.g., the Tree of Life and the Indian *makara*, in its common context used as a spandrel ornament. It is noteworthy that the decoration of the commode bears no relation to the borrowed form; indeed, it conflicts with it, in so much as rectangular panels are applied to a curvilinear front. In our analysis of Mughal construction we observed that mitring was not employed: it is resorted to on this commode.

In an example of about the same date (Fig. IV) illustrated by Mr. Symonds the form of an European mid-XVIIIth century secretaire is followed with one remarkable exception, the pediment is composed of confronted Eurasian dolphins, doing duty for the familiar incurving classical horns; while the usual vase ornament in the embrasure is replaced by an Oriental lotus. Here the mode of working is vividly illustrated: not only does the Indian craftsman fail to appreciate the use of a classical pediment, but, true to instinct, he perverts it into a purely decorative form. In other examples the approximation is far closer, e.g., the table (Fig. VII) and the chair (Fig. VIII), which is a creditable rendering of a Hepplewhite model, even in minor detail, but conspicuously lacking in the rhythm of the original.



Fig. V. ARMCHAIR. Ivory, carved and gilt. Circa 1750-60 (Victoria and Albert Museum)



Fig. VI. ARMCHAIR. Ivory, carved and gilt. The back showing Mughal influence. Circa 1750-60. (Lady Aberconway)



Fig. VII. TABLE. Ivory, carved and gilt. Circa 1770-80 (Victoria and Albert Museum)

We now return to the question of where this furniture was produced and for whom it was intended. Mr. Symonds positively affirms that it "was made by native craftsmen for the use of Indian Princes, who in the XVIIIth century displayed a marked predilection for things of European design." The presence of such furniture in England he explains by stating that it was given by princes to English officials or purchased by English residents "as objects of curiosity" and brought home.

As to the statement that it was made for Indian princes, we must ask what princes are known to have displayed this "marked predilection." The foundation



Fig. VIII. ARMCHAIR. Carved ivory. Based on an English model. Late XVIIIth century (Victoria and Albert Museum)

of Mr. Symonds's theory is to be found in the story that an engraved ivory armchair, which he reproduces from the Jones Collection, was captured by Lord Wellesley from Tippoo Sahib at the fall of Seringapatam (1799). This story, on investigation, proves to be legendary. On the other hand there is good reason to believe (on the evidence of Queen Charlotte's sale catalogue) that the pair of armchairs and a table (Figs. V and VII) were brought home by Warren Hastings, who presented them to Queen Charlotte; and Hastings left India long before the fall of Seringapatam. There is no evidence that this furniture was ever among the contents of Tippoo's Palace; nor is there any, so far as we know, that he or any other Indian ruler indulged in this taste, or gave such objects to "English officials." An apparent

## "THE INDIAN PERIOD OF EUROPEAN FURNITURE"

exception is the chair (Fig. II), which has already been illustrated by Mr. Symonds. It was originally caned, but the present needlework seat of later date bears an inscription relating that the chair was sent as a present in 1772 by the Nabob of Arcot to the wife of Sir Robert Harland, who was then "Commander-in-Chief of His Britannic Majesty's Fleets in the East Indies and

imported into England. Mr. Symonds has himself cited a number of instances from lists of imports. In 1781 a group of furniture, which had been brought home by Alexander Wynch, Governor of Fort St. George, was sold on the lawn of West Thorpe Manor, near Marlow. George III happened to be passing at the time, and ordered it to be purchased for Queen



Fig. IX. PEDESTAL WRITING TABLE. Rosewood decorated with engraved ivory. Based on an English model. Mid-XVIIIth century (Messrs. Wrestall, Brown & Clennell)

Plenipotentiary from the King of England to the Nabob of Arcot." This might lead us to suppose that the Nabob gave the armchair from the contents of his own palace; it therefore becomes necessary to remember the part played by Arcot in the "double government" in Madras at the time, characterized by Wilks, who had an intimate knowledge of the protagonists, as a "strange combination of vicious arrangements, corrupt influence and political incapacity." There is, in the first place, no proof that the armchair came from the Nabob's palace; but even if it did, he was too much Westernised, too notoriously a creature of the Company, for the equipment of his palace to be accepted as in any way typical.

As to Mr. Symonds's alternative hypothesis that this furniture was purchased by English residents in India as objects of curiosity and brought to England or sent home as gifts," we know that it was purchased and

Charlotte (see *Buckingham Palace*; H. Clifford Smith). Mr. Symonds affirms that articles of furniture of this kind were regarded as curiosities by residents in India. We suggest that they were commissioned by European residents for every-day use in their homes, exactly in the same way as Bombay blackwood furniture, travesties of Victorian depravities, were until quite recently, and as Kashmir wood carving and papier mâché still are, creating a demand in the last instance which has been exploited as a State industry. The collections in the Colombo Museum prove that in Ceylon the European residents also furnished their homes through local craftsmen, with this difference—their taste demanded much closer approximations to Western models; and they got them. In India the demand was not for copies but for free interpretations: the "travesty" was liked and liberally supplied.

It remains to answer our first question—Where was





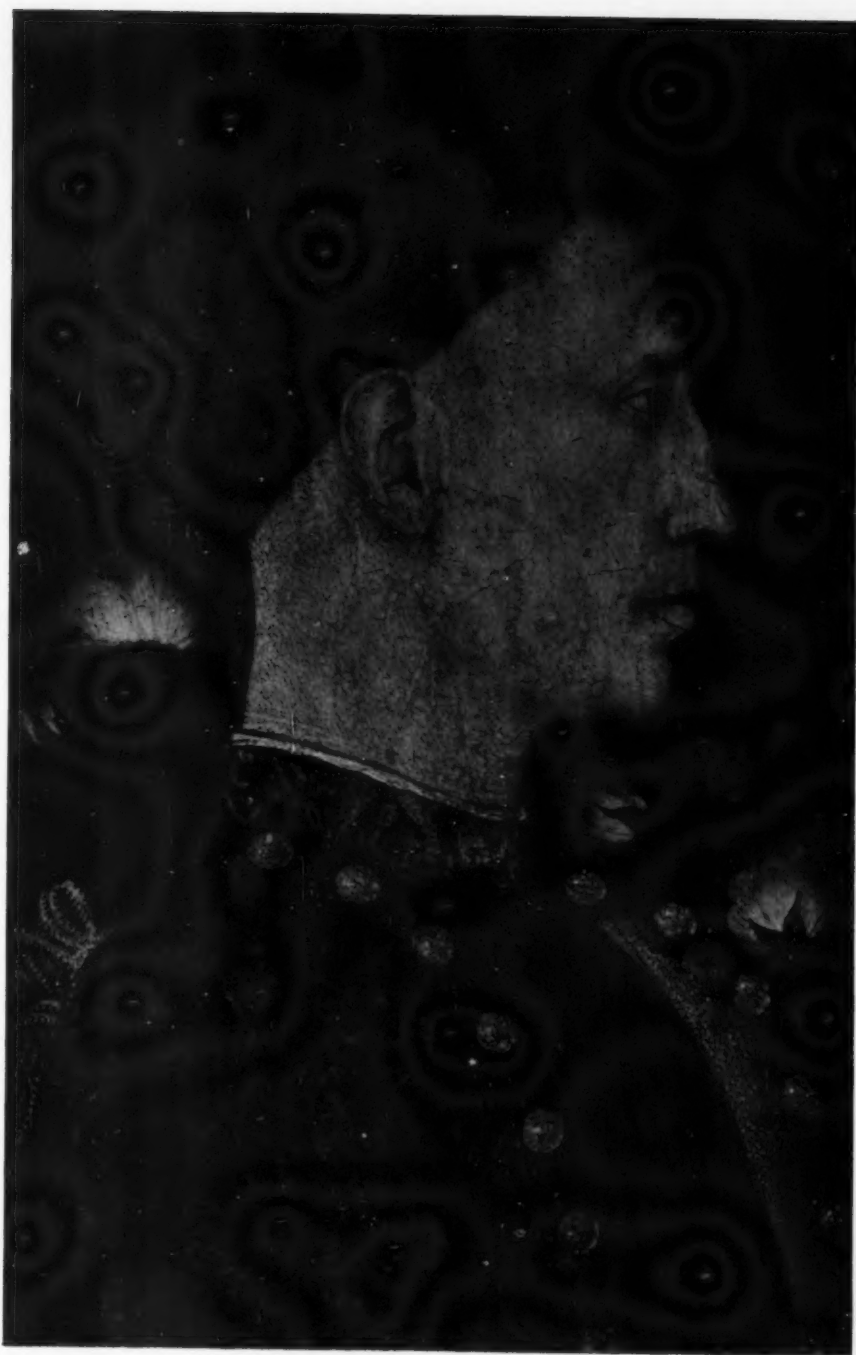
Fig. X. COMMUNE. Decorated with engraved ivory, appliqué. Based on a French or English model. Circa 1765-75  
(Lady Lever Art Gallery, Port Sunlight)

this ivory furniture produced? In the case of Governor Wynch, presumably within reach of Fort St. George, that is to say in the Madras Presidency, where in point of fact the craft survives in a clearly recognizable form in the bric-à-brac boxes produced at Vizagapatam. A comparison of the incised decoration on the commode and writing table (Figs. IX and X) here published with that of the carrying chair (*palki*) presented to Queen Victoria by the Rajah of Bobilli is sufficient to prove the direct descent. The latter example is remarkable for the large scale of the floral motives of the engraved inlay, which harks back to the bold decorative manner of the early XVIIIth century. Of this type of table we have found descendants dating from mid-Victorian times, identical in form, but distinguished by the astonishing technical excellence of the cabinet-making; proving that, at long last, the Indian craftsman had obtained a complete mastery of Western methods. But though the dove-tails

are most accurately cut, the Indian rabbeting of the drawers survives.

As for Warren Hastings, who freely indulged in this ivory furniture, we can only point out that in Bengal Berhampore has long been a centre for strongly influenced ivory carvings. Moreover, at Monghyr (Bengal) there is a comparable craft of inlaid bric-à-brac. There is in the Indian Museum an ivory inlaid-box about 3 in. long, once the property of Princess Charlotte, which at least carries back this bric-à-brac trade to her time. Beyond this in the indication of manufacturing centres we are not at present prepared to go. A cursory examination of the miscellaneous horrors of Benares brass, Bombay blackwood and Mysore sandalwood which provide the imported background for retired Anglo-Indian officialdom, will bear eloquent testimony to the origin of the taste for the ivory furniture discussed in this article.





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PORTRAIT OF LEONELLO D'ESTE

By Pisanello

Now on view at the Exhibition of Italian Art, Paris

*From the Gallery of the Carrera Academy, Bergamo*



# LATER CAUCASIAN DRAGON CARPETS

BY KURT ERDMANN (Director of the Staatliche Museum, Berlin)

**A**MONG Oriental carpets of the XVIth and XVIIth centuries the Dragon carpets, so-called from the occurrence of dragons or dragon-like motives in the pattern, form one of the best-known groups. Even amateurs, who generally find great difficulty in distinguishing accurately between the various classes of carpets, soon become acquainted with this group, on account of the marked individuality of the patterns. To experts the Dragon carpets are especially familiar owing to the lively discussion as to their provenance which has been going on for over twenty years. Armenia and the Caucasus, two countries which are connected both racially and geographically, have been suggested. I do not intend to touch upon this question here. I will only point out that their artistic content corresponds exactly with what we are justified in calling the Caucasian style, as it exists in carpets of the XVIIIth and XIXth centuries which can be localised with absolute certainty.

The Dragon carpets of the XVIth and XVIIth centuries (Fig. 1)<sup>1</sup> are always large. The so-called Graf carpet in the Islamic Section of the Berlin Museum<sup>2</sup> measures 6.80 metres. Although this is exceptional, most of the carpets are over 5 metres long. Any carpet measuring less than 4 metres in length should always be examined very closely to see whether it is in its original condition, or whether the date should be revised. These carpets are remarkably narrow in proportion to their length. In early examples we find the uncommon ratio of 1 : 2.9 in the Graf carpet and 1 : 2.8 in the carpet in the Williams Collection.<sup>3</sup> The average is rather more than 1 : 2. Any carpet of which the length is less than twice the width should be carefully examined, and if in its original condition must probably be redated. The border is always extremely narrow. This would lead us to suppose that several carpets were laid down side by side, like the Persian Vase carpets, if we were sure that these two classes of carpets were really analogous.

As a rule the border pattern is a simple, continuous, geometrically stylised vine branch, or a derivative of this motive. Other patterns reminiscent of Persian or Anatolian motives are apparently later. The ground of the field is usually red, sometimes blue, seldom brown, and the pattern consists of lozenges formed by broad ribbon-like



Fig. 1. THE SO-CALLED "GRAF" CARPET, FORMERLY IN THE CASSIRER COLLECTION, BERLIN

<sup>1</sup> 2.08 : 4.35 metres. Formerly in the collection of A. Cassirer, Berlin. Sold by Graupe in Berlin on April 14th, 1934 (Cat. No. 946).

<sup>2</sup> Cf. Bode-Kühnel "Vorderasiatische Knüpfteppiche," fig. 55.

<sup>3</sup> Cf. "Kunst und Kunsthandwerk," 1910, p. 206.



lanceolate leaves with a serrate edge, in two, rarely three, colours. The lozenges never become stiffly conventionalised into a purely geometrical lozenge pattern. At every period and in every stage of development they are composed of single leaves, slightly crossing each other, freely arranged and alive, with occasional small irregularities in the design. The Graf carpet in the Islamic Section in the Berlin Museum is unique in having five rows of lozenges in the width. This fact, apart from many other peculiarities, sets it in a class by itself. Otherwise there are always three rows of lozenges, and in most cases the border cuts slightly into the two side rows (*cf.* Fig. I).



Fig. II. A CARPET RECENTLY ACQUIRED BY THE DETROIT ART INSTITUTE



Fig. III. CARPET FROM THE MCILHENNY COLLECTION, PENNSYLVANIA MUSEUM

The number of lozenges in the length varies from six to nine, but sometimes there are even more. The fillings of the lozenges and of the intervening fields consist of single animals, groups of fighting animals, including dragons and phoenixes, fantastic dragon-like motives, flowers and trees. In themselves the lozenges do not point in any direction, but these fillings and the palmettes inserted in the rows between the lozenges give the pattern a one-way direction, starting, with rare exceptions, from that end on which the pattern is edged by three (sometimes five) semi-circular or angularly stylised fields. In a very few cases these lunette fields are found on the other end of the carpet as well, when the pattern allows it.<sup>4</sup> In early examples the one-way direction of the pattern is

<sup>4</sup> *e.g.*, in the carpet in the Williams Collection.

## LATER CAUCASIAN DRAGON CARPETS

plainly seen in the large palmettes, which are often very much elongated. The rosettes and affronted passant regardant animals do not point in any direction, and so hardly affect the one-way trend of the pattern. At a later stage in the development of these carpets a change in the direction of the pattern begins to appear occasionally, *i.e.*, some of the palmettes in the lozenges or between the leaves composing the lozenges point in a contrary direction to the main pattern. But strict symmetry is always maintained in the side rows. This tendency to change the direction of the pattern is more marked in examples of obviously later date, though the main direction of the pattern is preserved.<sup>2</sup> At the close of the "classical" period, *i.e.*, towards the end of the XVIIth century, the Dragon carpets are still large, and long in proportion to their width, with three rows of

<sup>2</sup> A carpet in the Sharples Collection in West Chester, U.S.A. (Bodehnel, fig. 56) is an exception. Here the direction changes in the middle, but this example departs from the normal type in other respects. A carpet in the Textile Museum in Washington ("Jahrbuch der Asiatischen Kunst" II, 1925, p. 150, fig. 2), which is dated 1696, has the pattern arranged round a small central field. It might be an imitation of the Dragon carpets which was produced in some other district.



Fig. IV. FROM THE CASSIRER COLLECTION NOW ON LOAN TO THE ISLAMIC SECTION OF THE STAATLICHE MUSEUM, BERLIN

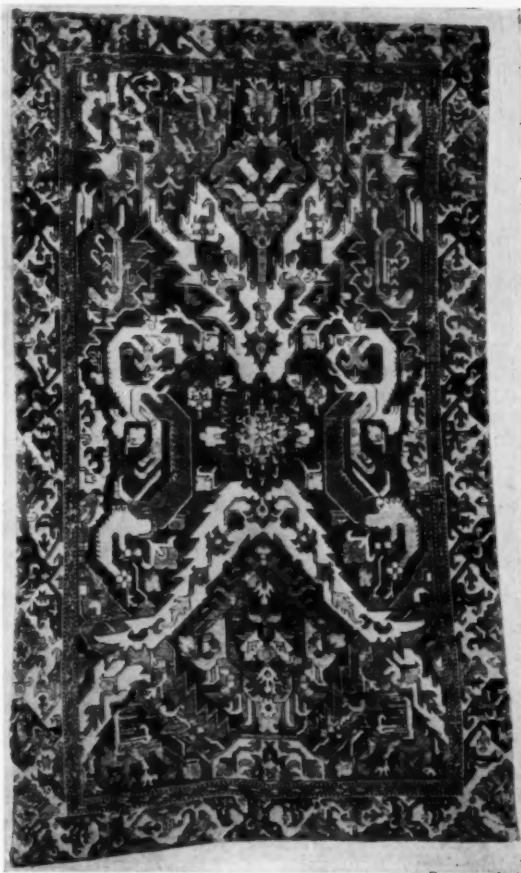


Fig. V. A CARPET BELONGING TO MESSRS. BERNHEIMER, MUNICH

lozenges orientated strictly in one direction by the fillings inside the lozenges and between the rows.

Early in the next century further changes took place, and the study of carpets in the Caucasus during the XVIIIth century is made very difficult by the astounding variety that we meet with. This variety is obviously due to the fact that after the collapse of the Persian factories the patterns were carried into the Caucasus, where, even in the XVIIIth century, the manufacture of carpets was still flourishing. Hence new types were evolved, and even the course of development of the genuinely Caucasian Dragon carpets was affected by this foreign influence. As XVIIIth century carpets have been quite undeservedly neglected by students up to the present time, I must confine myself to only one group out of this bewildering variety, and trace the development of the Dragon carpets along one line of enquiry. In my introductory remarks on the examples of these carpets which belong to the XVIth and XVIIth centuries, I have already pointed out that the three rows of lozenges in the pattern are seldom found complete. The border generally encroaches to some extent on the side rows (cf. Fig. I). By degrees this encroachment becomes more

marked. In a carpet which the Metropolitan Museum in New York acquired together with the Ballard Collection<sup>6</sup> we find the border cutting off the side rows just before the middle of the lozenges. The general impression of the pattern is not seriously affected by this encroachment. But it is a very different matter when the pattern of the side rows is actually cut in half by the encroaching border, as in a small carpet recently acquired by the Detroit Art Institute (Fig. II).<sup>7</sup> Here the side rows lose their importance: what is left of them is still correctly drawn on the whole, but slight inaccuracies creep in and tend to destroy their symmetry. The central row of lozenges—always felt to be the most important—begins to stand out more than ever. In the next stage of development, as in a carpet in the McIlhenny Collection, (Fig. III) it predominates altogether.<sup>8</sup> The side rows have almost entirely disappeared: there is no attempt to reproduce their fillings: nothing is left but the half-palmettes between the lozenges. The four dragons in the fields each side of the middle row have become a complete filling, and now that they are no longer merely parts of a larger pattern (*cf.* Fig. I) they begin to orientate the pattern towards the centre of the field. The lay-out of the pattern as a whole does not as yet take on this centripetal orientation, although the inverted palmette in the central lozenge field disturbs the one-way run of the pattern rather markedly.

We find this development completed in two almost exactly similar carpets, one of which is on loan in the Islamic Section of the Berlin Museum (Fig. IV),<sup>9</sup> the other in a private collection in Berlin.<sup>10</sup> The system of three rows is here broken up. Only the middle row now appears in the field; the lanceolate leaves of the side rows look dead, and break off in the direction of the border. The inversion of the palmettes is now systematically arranged to carry the pattern towards the middle of the carpet, where a rather big flower motive takes on the form of a central medallion. The pattern is intentionally finished at both ends of the carpet in exactly the same way, and the dragons also orientate towards the middle of the carpet. The further course of development is easily anticipated. In the original arrangement a large pattern in three rows of lozenges covered the whole of the narrow field of the carpet. The last vestiges of this design now disappear. In order to make the middle more prominent, the number of the lozenge fields is still further curtailed and, instead of the one-way lay-out of the individual motives, the pattern now runs from the middle to both ends. This stage is seen in a small carpet belonging to Messrs. Bernheimer in Munich (Fig. V).<sup>11</sup> From a central rosette the leaves of the lozenges run in opposite directions, and the pattern now consists of only one large field in each half of the carpet. The two surviving palmettes point in contrary directions to match each other; not a trace of the side rows remains, but the two dragons fill the side fields completely. It is true

that this carpet differs from the other Caucasian examples in certain points of the design, in the composition of the border, and above all in the very unusual colour scheme. This is not the place to discuss the question of its date and provenance. The point is that the stage of development in the pattern of the Dragon carpets which it represents occurs in an example which was recently on the market in Berlin (Fig. VI).<sup>12</sup> This carpet is closely connected in design, colour and technique with the carpet in the Berlin Museum (Fig. IV),



Fig. VI. A CARPET IN MATTHIESSEN'S GALLERIES, BERLIN

but in the arrangement of the pattern it has the same scheme as Messrs. Bernheimer's carpet (Fig. V). In this example the centralisation of the pattern is still more marked, and the two dragons predominate so exclusively in filling the field that all the other motives seem to be put in at random. Scattered among them we find the little animal figures familiar to us in other groups of Caucasian carpets towards the close of the XVIIIth century and the beginning of the XIXth.

<sup>6</sup> Breck and Morris, New York. Cat. 1922, No. 17.

<sup>7</sup> 1.26 : 2.76 metres. Sold by Helbing, 25.9.1909, No. 2642. Cat. of the Chicago Exhibition, 1926, No. 31. Bought 1927.

<sup>8</sup> 2.15 : 4.50 m.

<sup>9</sup> 1.84 : 2.99 m.

<sup>10</sup> 1.90 : 3.00 m. Formerly in the Pallavicini Collection. Sale Cat., 1927, Lot 76.

<sup>11</sup> 1.32 : 2.18 m. Formerly in the Von Heyl Collection.

<sup>12</sup> Galerie Matthiessen, Berlin. 1.63 : 2.92 m.



## LATER CAUCASIAN DRAGON CARPETS

The development is now complete. In the course of it what was originally a strictly one-way pattern intended for large narrow carpets has been converted into a pattern which does not run in any direction, but consists of motives grouped round an important centre-piece, a style suitable for carpets of concise proportions and small format. This development was completed during the XVIIIth century under the influence of the foreign patterns brought in from Persia at that time. Among these we must give the first place to the favourite medallion motive, which is supposed to have originated in Persia. We can hardly prove that it was among the motives adopted, however, whereas all the Persian patterns that run in any direction were quickly taken up in the Caucasus. The arrangement of the medallion pattern, which requires that the field of the carpet shall present a limited and definitely bounded surface, divisible into sections, is obviously foreign to Caucasian taste and, as the examples here reproduced show, the development took rather a long time.

In this particular case we are able to follow the course of the pattern still further, beyond its organic development. A small carpet belonging to Count Lichnowski in Berlin (Fig. VII),<sup>12</sup> which, judging by its border, dates from about 1800, carries on the develop-

ment by the additional emphasis given to the middle of the carpet by a central medallion reminiscent of the well-known style of the Kasak rugs. At the same time it harks back to older patterns by reviving the system of three rows. The individual motives are so markedly in the style of the Dragon carpets of the classical period, that this revival can only be regarded as a conscious archaism.

There may, perhaps, be some connection between this carpet and a very comprehensive group of small Dragon carpets which have appeared on the market during the last few years and have generally been acquired by private collectors. These carpets exhibit the same archaistic employment of motives which were current in the classical period. But they do not show the tendency towards the centralisation of the pattern which, as we have seen, is typical of the XVIIIth century. They merely reproduce the early patterns on a much reduced scale. As in several cases these patterns occur in famous carpets of which good photographs have been published during the last thirty years, one cannot help suspecting that the archaism of these small carpets is closely connected with the publication of these antique examples. Anyhow, this possibility should be taken into account, in view of the lively manufacture of spurious "antique" carpets which is going on at the present time.

<sup>12</sup> 1.93 : 2.76 m.



Fig. VII. A CARPET IN THE COLLECTION OF GRAF LICHNOWSKI, BERLIN

# THE BLACK PRINCE'S TOMB: CANTERBURY CATHEDRAL

BY E. W. TRISTRAM

FOR many years the tomb of the Black Prince in Canterbury Cathedral has been one of the most popular of the Royal tombs in England. Not only has the Prince been regarded as one of the most romantic figures in English history, but as a national hero representative of the chivalry of England. The tomb erected over his body is in itself worthy of the popularity associated with the Prince, for it is undoubtedly one of the finest we possess, both in the skill and beauty of its craftsmanship and in its remarkably fine state of preservation. It has recently been brought more particularly before the public notice through the instrumentality of the Friends of Canterbury Cathedral, who have been responsible for its cleaning and repairs.

Minute instructions were given by the Black Prince before his death, not only for his funeral, but for the disposal of his body and the erection of his tomb. In the main these instructions were carefully carried out. The tomb, of marble, is surrounded by sixteen recessed and cusped panels, in which are enamelled shields of arms bearing, according to his directions, alternately the Prince's Arms for War and his Arms for Peace. The Arms for War are fleurs de lis on a red field quartering the golden lions of England on a blue field, with a label of three points for difference, as the arms of the eldest son, surmounted with the motto "Houmout." The Arms for Peace consist of three silver ostrich feathers on a sable field, each feather bearing a scroll inscribed with the motto "Ich Diene," the same motto surmounting the shield. The effigy and the table on which it rests are both of laton overgilt. Around the table is a long inscription which follows accurately the instructions laid down in the will. The effigy lies with hands raised in prayer, the head resting on the leopard-crested helm, the eyes wide open gazing upwards, the feet on a French bulldog. The figure is clad in full armour and a surcoat bearing the Prince's arms, which are exquisitely enamelled. The girdle bears a series of roundels, in which are golden leopard's heads on a blue enamelled ground. The sword at the side is richly enamelled in a similar way with a variety of patterns. Around the head is a coronet, which once may have been decorated with precious stones, all of which have now passed into the hands of souvenir hunters. The effigy is a magnificent piece of craftsmanship, and must be regarded as one of the masterpieces of its day. Above the tomb is a richly ornamented wooden tester, which still bears much of its original decoration in gold and colours around the sides. On the soffit of the tester there is a large representation of the Trinity, for Whom the Black Prince had a special reverence. The Trinity is depicted within an aureole sharply pointed at the ends and with the sides consisting each of a series of three arcs elaborately cusped in gold. A figure of God is seated on a large rainbow, executed in gold partially covered with transparent colour. He

is clothed in a green tunic diapered heavily with a pattern of fleurs de lis and rosettes, a pink mantle diapered with roundels, each bearing the sacred monogram, alternating with a foliated pattern, and lined with rose colour, having an elaborately decorated edging. At his feet is a representation of the order of the Universe, the zones of water, clouds and sky. The background is blue, diapered with small gilt reliefs. In each of the four corners is a representation of one of the symbols of the Four Evangelists, and a scroll on which is inscribed his name. Sufficient remains to denote that originally it must have been a highly accomplished piece of work, and a very fine example of English painting of the latter half of the XIVth century.

There can be but little doubt that on the wooden beam which formerly was placed above the tomb between the two adjacent columns there were originally two achievements composed of the actual accoutrements "pur la guerre" and "pur la paix," which had been carried in the funeral procession on Michaelmas Day, 1376. Of these accoutrements some only have survived, namely, the brazen gauntlets, the wooden shield modelled in "cuir bouilli," the velvet gamboised jupon, quilted in longitudinal ribs, and embroidered with the Prince's arms, the helm of iron, conical topped, and similar to that under the head of the effigy, with the leopard crest composed of a light plastic material, and, finally, the scabbard, the sword from which, according to an ancient legend, was removed by Cromwell.

For a long while past the effigy and the table of laton overgilt on which it lies have presented so dark an appearance that the colour was generally thought to have represented literally the Black Prince. No doubt at some period it had been covered with lacquer or varnish, which in the course of time, mingled with the deposit of dust, had become opaque and black. Its removal, which was part of the work effected through the instrumentality of the Friends, revealed the fact that a considerable amount of the pure gold which had completely covered the bronze of both table and effigy still remained. In fact, on most parts of the figure itself, on the small dog crouched beneath the feet, on the helmet, on the cap of maintenance and the crest on which the helm is resting, the gilding remains in all its original brilliance. Moreover, the blue enamel roundels, the golden leopard's heads on the girdle and the elaborately enamelled patterns on the sword, were revealed in the process of cleaning. The purbeck marble base, which was found to be disintegrating badly, has been preserved with meticulous care and every loose fragment is now, after careful treatment, made secure once more. The magnificent row of shields are now as legible as at the time of their execution. So little of the original work is missing that the few blemishes that may be observed serve but to draw attention to the remarkable state of preservation of the tomb as a whole.

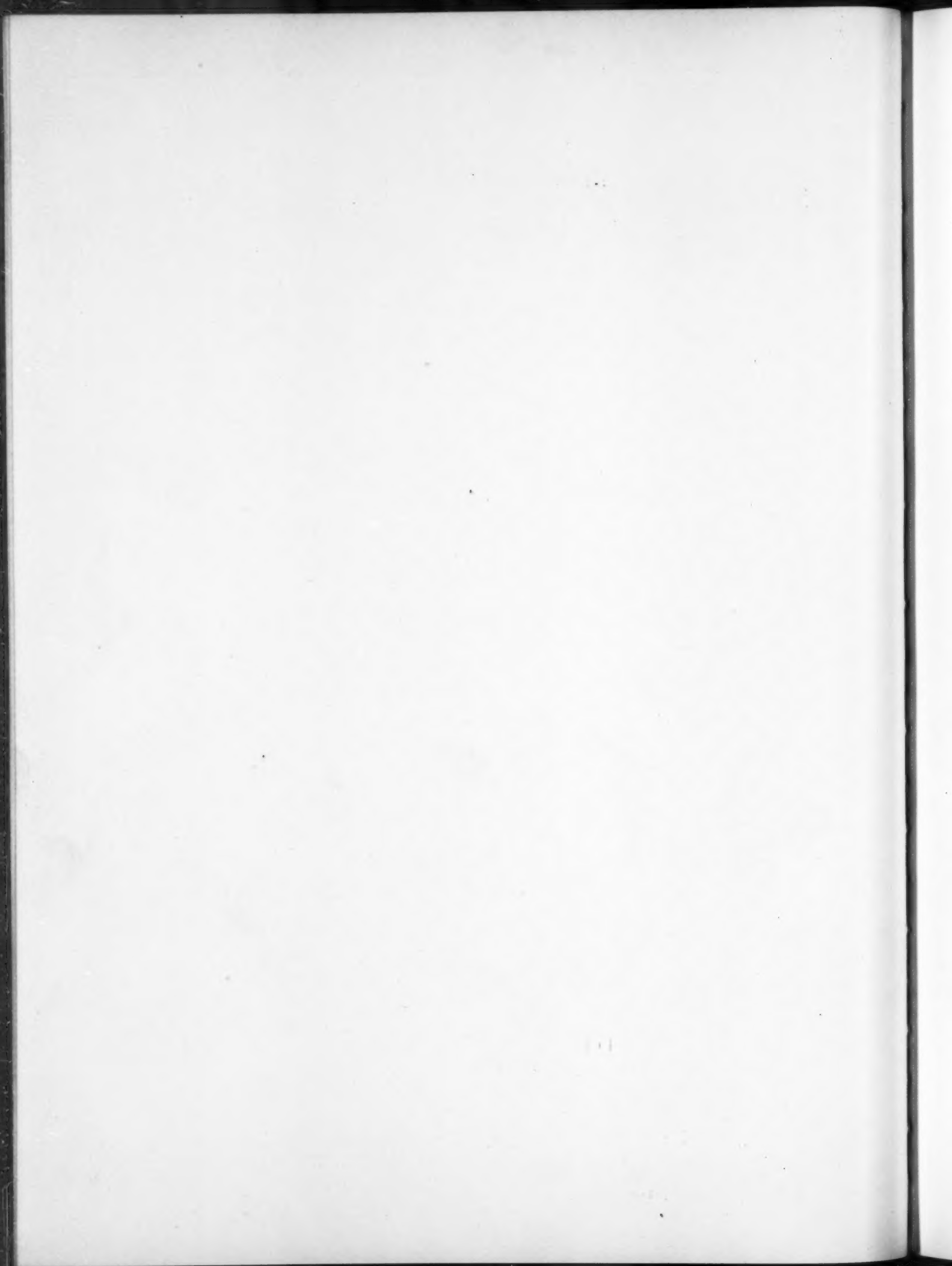
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# BONE OBJECTS MADE BY PRISONERS OF WAR DURING THE REPUBLICAN AND NAPOLEONIC WARS. 1793-1815. PART II\*

BY THOMAS W. BAGSHAW (Hon. Curator Luton Public Museum)

ONE of the most attractive working models I have seen is shown in Fig. IX. It represents an army cobbler at work. As the handle is turned the right hand hammers the shoe. The figure is made of wood, vividly coloured. The base and mechanism are of bone. The complete model stands 4½ in. high.

A wood carver of outstanding ability must have been responsible for a carved wood figure of a Roman warrior,

at the base. Sentries guard each corner and brass cannons project from the parapet. Underneath is a drawer lined with straw marquetry. Two Mamelukes support the clock tower, in which is an English verge watch dated 1781. Above the watch is a French coin of 1814. At the top of the tower, which is carried on a platform supported by wood pillars, is a small belfry with a figure at each side.

Another is a watch case of a type which occurs fairly frequently. It stands 10½ in. high, and holds an English verge watch. The figures are intended to represent Mamelukes—favourite subjects for these small cases. The commonest type is that shown in Fig. XI, consisting of ornamented and fretwork strips of bone mounted on a wood foundation. This type was usually used to hold watches, and was often provided with a small



Fig. IX.  
THE  
COBBLER  
*In  
Author's  
Collection*

11 in. high. It stands on a bone base, and for this reason has been included with the bone work objects. If anything, it belongs to a class of its own, for it is far superior to anything else I have seen made of wood by French prisoners. The bone base may possibly have been made by another prisoner, for it is conceivable that in cases such as this work would be done in collaboration. According to the MSS. catalogue in Peterborough Museum it was a gift from a prisoner at Norman Cross to a Yaxley Volunteer.

Clock and watch cases or stands were a speciality of French prisoners. I have seen several examples. The finest is that shown in Fig. X. It stands 20½ in. high, and is about 7 in. square at the base, and is considered to be a prisoner's conception of a shrine to Napoleon, a miniature bust of whom is placed under a small shrine



Fig. X. WATCH STAND *In Author's Collection*

\*Part I appeared in *Apollon*, March, 1935

drawer at the foot, as in the example illustrated, which stands 9½ in. high.

The prisoners made numbers of boxes or caskets for use as desks, trinket boxes, jewel cases, and so on.

Fig. XII is a casket of which I have come across two practically identical examples. They measure about 8 in. by 6½ in. The only differences are in the arrangement of the foliage ornament, and slight alterations in the pose of the figures and positions of the animals' legs. In both cases the hindquarters of the stag and horses are rather amusingly foreshortened. Lady Grantley possesses a box of the same style, but with the hunting scene replaced by two figures holding a garland over two hearts on an altar. This has the unusual feature of being lined with straw marquetry. On the underside of the lid is depicted a fully-rigged man-o'-war.

The class of casket to which Fig. XIII belongs puzzles me, and I am not too certain that some, if any, of these were made by French prisoners at all. I have seen many examples, and whilst the style is admittedly "French prisoner," and some may have been actually made by them, yet others have details which make me believe that they emanated from abroad at a little later date. Two boxes in my collection have on the top of each two little carved medallions. In one the costume is rather difficult to discern, but in the other (dated 1829) the figures have a Dutch look about them. Another casket of a similar kind in my collection is dated 1831, but there being no figures on it, it is not helpful. Lady Grantley has one dated 182(9?). It could of course be reasoned that there being Dutch prisoners amongst the others it would not be unusual to find Dutch style in the work. The dates may be explained by the fact that some prisoners resided in this country after the wars, and may have continued making bone objects. The explanation, I am more inclined to think is the correct one, is that Dutch prisoners, who had been engaged in making objects of bone during their confinement in English prisons, returned home and finding that the caskets, boxes and so on that they had made in England showed popularity in their own country, started making these caskets and selling them as a regular business.

One curious fact is that all the boxes have the same wood foundation—pine.

The only dated box in Peterborough Museum is one of simple pattern, dated 1813, which has every appearance of being French prisoner work.

Large numbers of boxes of varying sizes were made to contain dominoes, chessmen, draughtsmen, spillikins, miniature skittles, cribbage boards, counters, dice and even bone playing cards with the values carefully painted on them. The pips on the dominoes were usually cut into the bone.

Fig. XIV is a game casket of a regular pattern. It is made of bone on a wood foundation. The ornamentation is assisted by panels of little water colour drawings placed beneath pieces of glass. The lid slides off and runs on two hard wood runners. Inside is a set of playing cards, a set of dominoes and some dice. The water-colour views used for certain of these caskets are mystifying. The views in some cases are very un-English, French or Dutch, and would almost suggest Russian buildings.

Fig. XV is of quite a different style and much less conventional. It is entirely composed of bone and

contains a set of dominoes without the pips being blackened, a scoring board, and a miniature set of skittles for table use.

Fig. XVI seems to me to be typically French with its stately style of ornament and centre panel. How different was the artist from he who made the box in Fig. XIV, or the last.

What I think is the finest game casket I have ever seen has recently come into my possession. It is shown in Fig. XVII. When the rounded lids are lifted three compartments are exposed, each covered by a sliding flat inner lid with paintings on the top. The two larger are of women, the centre has a decorative pedestal. From underneath can be drawn a wooden slide with bone handle. On one side of this is a delicate water-colour of an English warship, fully rigged, on the other a hand-painted draught-board and a view of a harbour with ships. Inside the box is a complete set of bone dominoes from double-eight downwards, what remains of a set of bone draughtsmen, a game called Lotto or "House" with hand-made cards and numbered counters, a large number of small bone counters, a bone score-board with pegs, and a dice. What a delight this box of games must have given to its owner, and what a pride of workmanship to its maker!

My thanks are due to Mr. J. W. Bodger, Curator of the Museum of the Peterborough Natural History, Scientific and Archaeological Society, and Mr. F. Dobbs, the Assistant Curator, for their help in obtaining photographs and supplying details from the Museum accession registers. The photograph for Fig. III has been obtained by the kind assistance of Mrs. E. E. Hooley, Hon. Curator of Winchester Museum.

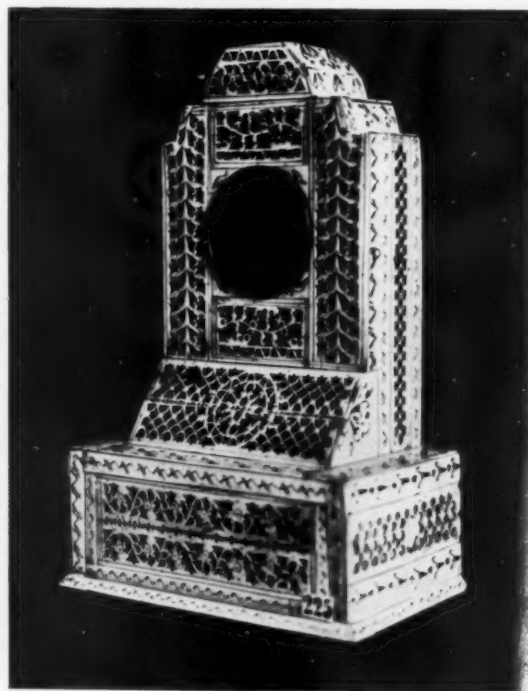


Fig. XI. WATCH CASE

Peterborough Museum



BONE OBJECTS MADE BY PRISONERS OF WAR—1793-1815



Fig. XII. BONEWORK CASKET *Peterborough Museum*  
 Fig. XIV. GAME CASKET *Author's Collection*  
 Fig. XVI. DOMINO BOX *Peterborough Museum*

Fig. XIII. BONEWORK CASKET *Author's Collection*  
 Fig. XV. GAME CASKET *Author's Collection*  
 Fig. XVII. GAME CASKET *Author's Collection*

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## TWO "SIGNED" TAPESTRIES IN THE COLLECTION OF MRS. CHRISTIAN HOLMES

BY PHYLLIS ACKERMAN

WHEN Marguerite of Austria decided to build a mortuary church at Brou for her dead husband, Philippe de Savoie, as a monument to their marriage, or perhaps to her own widowhood, she commanded one of her court painters, Jean van Roome,<sup>1</sup> to design statues, and there they stand to this day, a record of van Roome's taste and manner. The Church of Brou is not great architecture, and the statues are not great sculpture. The mourning girls with their fussy dresses and careful attitudes are carved dolls, royal dolls of the best quality, made for a royal mind so standardized that it remained permanently immature. But van Roome did not profess to be a sculptor. He was a designer, chiefly of tapestries, and the Brou figures are as good as might be expected of sculpture in the round, executed from the sketches of a man accustomed to drawing for rendition in flat woven wool. In short, they are tapestry personages made solid by a stone cutter.

That van Roome was a cartoon painter was first known from a document connecting him with a tapestry illustrating the legend of Herkinbald, now in the Musée du Cinquantenaire in Brussels.<sup>2</sup> That tapestry designing must have been his principal business is evident from the number of extant pieces which bear signatory inscriptions of his name, or can be attributed to him with confidence on stylistic grounds. The list so far collated comprises over forty pieces,<sup>3</sup> and doubtless they represent but a fraction of his output, for the destruction of early XVIth century tapestries has been great. Wool is not resistant, and tapestries were taken down, rehung, shipped about, and put outdoors for important fêtes, and in later centuries, when taste changed, pieces of this period were often turned into bed covers, carpets or even stable blankets. Yet in spite of the poor expectation of survival that tapestries of the beginning of the XVIth century faced, forty odd different designs by Jan van Roome have endured, several in two or even three

varying versions. His total accomplishment must have been very large.

The signatory inscriptions which are of major importance in identifying van Roome's work were in common use at this time, not only on tapestries, but also on paintings, miniatures and stained glass, though by far the greatest number has been noted on tapestries. Obviously they were intended to secure recognition of authorship, but the device of using a decoratively rendered, semi-concealed signature which would not intrude too conspicuously into the design has proved to be a rather pathetic failure, for the very fact that such signatures had been used was forgotten for centuries. Now, while a hundred and twenty names have been gathered from tapestries of the XVth and early XVIth centuries, only eighty odd have so far proved capable of unambiguous interpretation and documentary verification. Of some of the other men who inserted their names in tapestry cartoons even the existence will doubtless always have to rest, like that of Colin de Coter, the Brussels painter, on the fact that the name does appear in such an inscription. Nor is this surprising, for none of the guild records are complete, and of the archives of Brussels, one of the most important centres, no trace remains, owing to the destruction by fire of the Brussels town hall.

The effort of the cartoon painters to perpetuate their names by introducing them in fanciful series of letters on garment trimmings, flags, harness or tiles, ended in the oblivion that they were attempting to forfend because of the many handicaps that they unintentionally imposed on the deciphering and identification of their signatures. The elaborately decorative scripts commonly employed assume a range of capricious variations which leaves the reading in many cases dubious, unless independent confirmation appears; the habit of reversing the names in the weaving, of repeating now one, now the other name or initial, of adding scraps of Ave Marias or similar customary legends, or filling out the line with random letters, complicates the task still further; and the haphazard phonetic transcriptions that served as spelling in recording proper names render confusing the task of equating inscriptions and the more carefully written official records of guilds and cities. But in spite of all this and of the many errors introduced by careless and illiterate weavers, or by subsequent repairs, the men responsible for the tapestries of the supreme period of the history of the art in Europe are gradually regaining

<sup>1</sup> The documentary information on Jean van Roome, also called Jean de Bruxelles, has been collated in Wurzbach, *Niederländische Künstler Lexikon*, I (1906), p. 747. His identification of Jean van Roome as Mostaert or Mabuse is obviously erroneous.

<sup>2</sup> J. Destrée, *Maltre Philippe*, Brussels, 1904.

<sup>3</sup> The writer has not yet published the complete catalogue of Jean van Roome's work. The outstanding sets are the Trent Cathedral Passion and the Redemption of Man, of which a large number of specimens has survived, scattered in various collections. This is the series partially published, with an erroneous interpretation of the iconography, by D. T. B. Wood, *Tapestries of the Seven Deadly Sins*, *Burlington Magazine*, LXX (1912), p. 226. See also Stella Rubinstein, *A Flemish Tapestry of the Early Sixteenth Century*, *Art in America*, 111 (1919-20), pp. 47 ff.

## TWO "SIGNED" TAPESTRIES IN THE COLLECTION OF MRS. CHRISTIAN HOLMES

the recognition which they thought these half-hidden signatures would assure.<sup>4</sup>

Jean van Roome used for the most part fairly simple and clear lettering for his signatory inscriptions, but he



TAPESTRY PANEL SHOWING THE "AUTHOR"  
In the Collection of Mrs. Christian Holmes, Long Island

was especially guilty of compounding concealing rignaroles, with his own names reversed, odd combinations of his initials mixed in, and often other letters inserted between or after the names, apparently without any significance. Moreover, he, or perhaps his collaborators

on his behalf, showed a most disconcerting orthographic ingenuity. His last name is recorded on tapestries in eight or nine distinct forms: Rom, Ram, Raems, Ron, Roin, Roine, Rion (though this might be R. Ion), and Reen. That all these were meant to be Roome is shown by the fact that they occur together in different combinations, and in every instance stylistic evidence supports the identification.

This variability would in itself probably have sufficed to conceal Jean's authorship for four hundred years, but further difficulty was introduced by the fact that he was not the only Jean van Roome, and his antecedent of the same name likewise designed tapestries and set his name thereon in similar wise. Hence the first inclusive discussion of Jean's cartoons<sup>5</sup> merged the work of the two men, producing a Jean van Roome with an abnormally long working life and a startling revolution in style, presumably occurring in the midst of production. The existence of a prior homonymic artist, indicated by the long span of the work on which the name appears and by the discrepancy in style, has since been proved by the discovery of the apprenticeship entry of the earlier Jean, who studied in Tournay with one of the Quien family, all tapestry designers.<sup>6</sup>

Thus Jean II van Roome, as he must henceforth be called, now stands out as a well-defined personality with a considerable and distinguished opus to his credit. The most recent addition to the list of his known works, and of his signatures, is a panel in the collection of Mrs. Christian Holmes, in her country home on Long Island, showing a scene from a romance (Fig. I). A king enthroned holds court, apparently to deliberate on a great chest which stands before him on the steps of his dais. He is richly costumed in a blue cloak, with a violet collar edged with red fringe, and violet moiré lining, over a green and yellow changeable silk gown with red sleeves, hose to match the gown, red shoes, and a red hat faced with dark blue, a good example of the kaleidoscopic ensembles fashionable in the early years of the XVIth century in northern Europe. The ladies and gentlemen of his court, more than two dozen in all, handsomely clad, are grouped about him. The signature is on a band across the yoke of a young man on the king's right, RON, reversed. This spelling of Jean van Roome's flexible last name occurs more often than any other.

A man as productive as Jean II van Roome would have had to employ collaborators, and several pieces that bear his name or that belong to sets elsewhere signed by him carry likewise a second name, also widely varied in spelling: CEN, QEN, CUN, KONN, KUON, or any one of several other similar combinations. The name Jean is sometimes coupled with this surname, and the same last name is found elsewhere with both Jacob and Gilles as the first name. Jean, Jacob and Gilles de

<sup>4</sup> Ackerman, *Piat van Roome*, *Kunstchronik*, 1926, p. 9; *idem*, *Recently Identified Designers of Gothic Tapestries*, *The Art Bulletin*, IX (1926), pp. 142-160; Marthe Crick-Kuntziger, *Maitre Knoest et les Tapisseries signées* des Musées Royaux du Cinquantenaire, Liège, 1927; Ackerman, *The Final Solution of Maitre Philippe*, *Apollo*, XIV (1931), pp. 83-87; *idem*, *Tapestry, the Mirror of Civilization*, London, 1933, Chap. VI; *idem*, *An Important Early XVth Century Tapestry*, *Apollo*, XXI (1935), pp. 95-7. The *Art Bulletin* article, *Recently Identified Designers*, is subject to some corrections. A good many of the identifications for which evidence has been assembled have not yet been published, but are in the course of publication.

<sup>5</sup> A. Thiéry, *Les Inscriptions et Signatures des Tapisseries du Peintre bruxellois Jean de Bruxelles, appelé aussi Jean de Rome*, Louvain, 1907.

<sup>6</sup> Ackerman, *Recently Identified Designers*, p. 148 f.



APOLLO



Fig. I. TAPESTRY PANEL "SIGNED" BY JEAN VAN ROOME  
*In the Collection of Mrs. Christian Holmes, Long Island, U.S.A.*

## TWO "SIGNED" TAPESTRIES IN THE COLLECTION OF MRS. CHRISTIAN HOLMES

Camp, the exact phonetic equivalent of these various spellings, were registered in the Antwerp guild between 1516 and 1518,<sup>7</sup> having apparently come from Brussels, whence a number of painters had emigrated at this time for political reasons. Jean, and perhaps also Jacob de Camp, worked with Jean van Roome, and their style is so similar to his that it seems probable that they were his pupils, or that all three were pupils of one master. Jean de Camp also left independent signed tapestries.

This association between van Roome and the de Camps makes it the more interesting to find, alongside the van Roome panel in Mrs. Holmes' Collection, a fragment showing a single figure, with inscriptions around the edge of his cloak, in which are included the names ION CEN P (*pinxit*?). Yet though the figure is close in style to the work of Jean van Roome and the Jean de Camp who collaborated with him, it is not quite the same. Did Jean de Camp also have a mononym?

Taken by itself this piece showing but one figure would be insufficient to found even a tentative theory of the existence of another Jean de Camp, for which we have no documentary support, but two out of four pieces of a Credo that have passed through the hands of P. W. French & Co. bear similar inscriptions: QON and QUON I, and they show the same peculiar difference in character that is found in Mrs. Holmes' piece. The style combines qualities typical of the vigorous XVth century ugliness, with the more suave and finished manner that appears in the work of Jean van Roome, of the Jean de Camp who worked with him, and even more in that of Jacob and Gilles de Camp. This would seem to be a Jean de Camp of the immediate prior generation practising the preceding phase of the van Roome-de Camp joint style.

The figure in Mrs. Holmes' fragment is of special significance because it is not a character in the illustration, but the picture of the "author," such as appears in several important series of this period, notably the great David and Bathsheba in the Musée de Cluny. The figure came to be called the "author" because it was at one time thought to represent the clerk who had prepared the "scenario," as it were, for the cartoon painter, indicating the episodes to be depicted and the manner of representation. That a learned man did on occasion thus outline the material for the designer we know from at least one document, but in the Cluny David set there are two "author" groups, which supports

the rival thesis that in some instances, at least, the painter himself was thus given his chance at perpetual fame. The fact that the signatory inscriptions are so conspicuous on the garment of this substantial middle-aged man suggests strongly that it is a self-portrait of the artist.

Though Van Roome had been quite forgotten as a tapestry designer when, towards the middle of the XIXth century, an interest in the history of the art began to develop, the prestige of his work and perhaps also his personal renown had evidently survived into the second half of the XVIIth century, for there exists in the State Collection of Wurtemberg a Beauvais tapestry of about 1675,<sup>8</sup> copied from a tapestry attributable to van Roome, which is in the collection of the Cathedral del Pilar in Sargossa. The original tapestry shows scenes from the Iliad arranged in a large central panel the full height of the cartoon, with a "wing" on either side, divided, somewhat above the middle, into two sections, making five scenes in all. The XVIIth century copy reproduces only the lower half of the middle section. This arbitrary isolation makes the episode, Paris falling in love with Helen, quite incomprehensible, so that the subject has not until now been identified. Even more serious distortion, however, is introduced into the style, for the personages, instead of being in the compact mass typical of van Roome's designs, have been spread out in an attenuated group. The isolation of this one unit, moreover, has involved enlarging the scale of the figures; and, finally, the contrast of lights and shadows has been exaggerated to meet the XVIIth century taste for high modelling. The resulting incongruous hybrid succeeds in having none of the virtues either of van Roome or of the XVIIth century.

The van Roome-de Camp school represented the end of the so-called Gothic style in tapestries. Already the last members of the group were making concessions to the Italian manner, which was fast superseding the more traditional native style in the workshops of Brussels, and thereafter the Renaissance was in full control, imposing on the weavers a kind of painting so irrelevant to their technique that the art of tapestry never recovered its integrity. Jean van Roome and his collaborators the de Camps represent, from one point of view, a period of transition in style, but from another they mark the end of an art.

<sup>7</sup> P. H. Rombouts—T. H. van Lierius, *Les ligieren et autres archives de la Guilde anversoise de Saint-Luc, Antwerp, 1864-1876*, I.

<sup>8</sup> H. Göbel, *Wandteppiche*, II. Teil, *Die romanischen Länder*, II, Leipzig 1928, Fig. 203.

# THE BOSTON HOLBEINS

## SIR WILLIAM BUTTS AND LADY BUTTS

BY M. COLVILLE-HYDE

Where is Bohun? Where is Mowbray?  
Where is Mortimer?  
Nay, which is more and most of all  
Where is Plantagenet?  
They are entombed in the Urns and Sepulchres of  
Mortality.

*Creve. 1625.*

SO great is the interest taken in Henry VIII, and the famous men and women of his time, that it is hoped a short account of Sir William Butts, the King's favourite physician, and his wife, Margaret Bacon (Lady-in-Waiting to Princess Mary), may prove of interest. It is taken from authentic sources and carefully verified. Their portraits, painted by Holbein, were purchased by Mrs. Gardner from W. H. Pole Carey, and given by her to the Boston Museum, where they form a lasting memorial to her taste and civic patriotism.

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The family of Butts—variously spelt during the Middle Ages, Buts, Butts, de Buttes, Butte, Butes—came to England, soon after the Conquest, from Guernsey and settled in Norfolk.



SIR WILLIAM BUTTS  
(Isabella Stewart Gardner Museum)

By Holbein



LADY BUTTS  
(Isabella Stewart Gardner Museum)

By Holbein

They had been knighted for many generations and fought through the French Wars. Every man who owned land of the value of £40 a year, or over, was knighted and had to bring, and train, men-at-arms, so many according to the value of his land, or pay a very heavy fine for failing to do so.

William Butts was born about 1485 and died in 1543, and his wife, who was also his cousin, was about the same age. These two families constantly inter-married during the course of more than 100 years. At one time four Bacon brothers married four Butts sisters. It seems to show a lack of enterprize.

Dr. Butts, himself a younger son, left three sons, but only one grandchild—Anne, daughter of Edmund Butts, his youngest son, whose portrait may be seen in the



## THE BOSTON HOLBEINS

National Gallery, London. Anne Butts married her cousin, Sir Nicolas Bacon. Her uncle, Sir William Butts, Lord-Lieutenant of Norfolk, left his very large estates in Norfolk, Suffolk, and Essex, to his dear nephew, Sir Nicolas Bacon. Holbein also painted this Sir William's portrait, which remains in the Butts family.

The King appointed Dr. Butts not only to look after his own health, but that of Princess Mary, Queen Anne Boleyn, Princess Elizabeth and the Duke of Richmond (Henry's illegitimate son). Butts proved himself worthy of trust; for when Margaret Bacon became convinced that Mary was being slowly poisoned—some historians say by the King's orders—Butts went to the King and begged for the removal of the suspected servants—this, under the circumstances, showed some courage.

Butts' name appears in many contemporary letters. The King writes to Anne Boleyn as follows:

"There came to me suddenly in the night the most afflicting news which could have arrived. The first to hear of the illness of my Mistress whom I esteem more than all the World, the second, from the fear that I have of being still longer harassed by my enemy 'Absence' . . . I pray God to rid me of this troublesome torment. . . .

"My Physician in whom I have most confidence is absent at the very time when he might do me the greatest pleasure, for I shall hope by him, and his means to obtain one of my chief joys on Earth. Yet for want of him I send you my second (Butts) and hope he will soon make you well. I shall then, love him more than ever. I beseech you be guided by his advice in your illness."

Anne had been taken seriously ill of the pestilence, but was restored to health by the skill and advice of Dr. Butts. See Historical Documents. (Chronicles of London.)

And again, in 1528, the King sent for his physicians, and together they concocted pills and lotions against the plague, one "approved by Chambers, Butts and others was given all over England" "as the King's own plaster." Each day they write: "We conferred with him and with a proper amount of discretion, the pest abated." In 1534, when Princess Mary was eighteen, Butts reports to the King that "he did find her in a meane state of health, at the beginning of her old disease in her head and her stomach." Again, in 1537, the Earl of Shrewsbury wrote thanking Cromwell "for asking the King to License Dr. Butts to come to him" ("C.L.O." Vol. XII); and on October 6th, 1542, FitzWilliam, the Earl of Southampton, wrote to Wriotesley from York, when on his way to the Scottish Wars: "Recommmend me to Butts, and thank him for his Pills. I would not have foregone them at this time for all the goods I have." (In spite of the pills, however, the Earl died nine days later.)

Many of Sir William's prescriptions, papers, verses and letters may be seen in the British Museum, though the verses beginning

"In Wealthe we wallow wickedly,"

generally ascribed to him, are, I find, by his son, also Sir William.

Turning to another side of his character, as a young man he travelled much abroad and was ardently devoted to the New Learning and the Reformed Religion; he appears to have been connected, either by friendship or marriage, with many of the learned and distinguished men of his time. Archbishop Parker's poems in his

honour may still be read in the British Museum. Holbein, "Dutch" Erasmus, Warham, Caius, Cecil, Coke and, in spite of the difference in their religious views, Archbishop Fisher and Sir Thomas More may be reckoned among his friends. He helped Caius and Bacon to rebuild and re-endow Caius and Corpus Christi Colleges, Cambridge; his portrait and many of his papers may still be seen there.

Butts Close, now the site of the avenue and garden of Clare Hall, appears to have been his gift. At one time Clare Hall paid £5 a year for Butts Close and King's College 12d. a year for the chapel yard. In 1652 a fearful quarrel raged between Clare Hall and King's College touching Butts Close. (See King's College Treasury Accounts, A. 144.)

The sites of Corpus Christi College and Gonville Hall were interchanged as early as 1353. Sir Nicolas Bacon joined in building the gates they gave, charmingly named the Gate of Humility, the Gate of Virtue and the Gate of Honour. Erasmus (born 1466, died 1530) resided at a house called The King's Arms, "on a space of ground between the Gate of Humility and the Gate of Virtue." The rod of prudent government (formed as a caduceus, used as a sceptre, and carried on the Cushion of Reverence) can still be seen, though how used in connection with the gates I have not discovered. (The Gate of Humility has long disappeared.)

The drawing of Sir William's Boston portrait by Holbein is not at Windsor with his wife's. It is said to have been accidentally destroyed with several others many years ago. In the famous Barber-Surgeon's picture in their City Hall, London, he is depicted second on the King's right. Who could ask for a better memorial than the pencil of Holbein and the pen of Shakespeare. In Shakespeare's play of "Henry VIII" he begins Act 5, Scene III: "Enter the King, leaning on the arm of Sir William Butts. 'By Holy Mary, Butts, here's treachery,' exclaims the King." The order for "Mr. Butts the King's Physician to be given lodgings in Hampton Court Palace" (see appendix G) is in the British Museum; he is described as attending on Queen Jane Seymour and Edward the Prince.

Butts appears to have been diplomatic as well as wise, and calm, and patient, as his portrait represents him to be. Henry gave him the monastery of Blackfriars, on the Thames, where he lived with his family and friends. He also owned very large estates in Norfolk and Suffolk, but many of these belonged to his family long before the Reformation.

It is curious to note how, slowly, after long years, the waves of time wash up old memories. When, some twenty-five years ago, Mary Butts, of Salterns, Dorset, wrote to the present head of the Bacon family (who still retains many of the Butts and Bacon properties) to enquire if he would let her have one of his portraits of a mutual ancestor copied for her collection, he replied:

"DEAR MADAM,

"You may certainly have the portrait copied on condition that the fact that it is a copy, and not an original, is indelibly marked on the canvas or panel. I fear this may miss a post in reaching you, but you addressed your letter to a house which we sold in the reign of Elizabeth.

"Yours, &c.,

"H. BACON."

It did miss one post.

Hans Holbein (born 1497; died of plague 1543) arrived in England 1526, stayed there for some years, returned to Leipzig and Bâle. It was at Leipzig that he made the exquisite drawing of Anne Boleyn's coronation procession. At this period he also painted "The Triumph of Riches" and "The Triumph of Poverty," which have, alas, disappeared. He returned to England in 1532 with letters of introduction to the Earl of Guildford. On this, his second visit, he paid the stranger's tax of thirty shillings (see Subsidy Roll of the City of London). He must have been very intimately connected with the Butts family as I find, on examining their pedigree and that of the Bacon's, that Carey, Fitzwilliam, Poins, Rich, Clinton, Boleyn, Parker, Richmond, all drawn, or painted, by Holbein, were intermarried with them. Not till 1536 can any trace be found of Holbein being in the King's service, but we forgive Henry this, on account of his remarking later that "I could make seven peasants into seven lords, but not one Holbein out of seven lords."

Law says "there does not seem any need to dwell at any length on those great qualities which have secured for this Master a position of special pre-eminence among the interpreters of the human mind as expressed in the human face. His restrained strength, blended with an exquisite delicacy of modelling and an unerring precision of line, his marvellous, lifelike portraiture and his subtle delineation of character, all achieved with an economy of means, and a simplicity of style unexcelled by any portrait painter before or since."

In my endeavour to account for the Carey family of Anthony having had the two Butts Holbeins in their possession for so many centuries, I began examining various pedigrees and found that the Butts, Boleyn and Carey families were inter-married during the XVIth century. William Carey married Queen Elizabeth's aunt, Mary Boleyn, and it was his brother Robert who carried the letter to James I, that amazing letter, which snatches at our breath when we read it in the State papers. On February 1st, 1587, Elizabeth signed Mary of Scotland's death warrant. "On the morning of the ninth day, when Elizabeth returned from riding, it was told her that Mary had been dead for twenty-four hours." She had Davison, the messenger, promptly lodged in the Tower. Elizabeth often twitted her councillors that, when she was dead, her ghost would return to see "Mary Stuart make their heads fly from their shoulders." A jest with rather too much point to it.

There are still admirers of Elizabeth who can see no hypocrisy in the letter which Robert Carey took from her to James. I cannot forbear to insert it:

"MY DEIR BROTHER,

"I wold you knew—though not felt, the extreme doleur that overwhelmeth my mynd for that miserable accident which, farre contrary to my meaning, have bene befallen. I have now sent this kinsman of myne—who er now it hath pleased yow to favour, to instruct you truly of that which is too irksome, for my penne to tell yow. I beseech yow that as God, and many more, knowes, how innocent I am in this case, so yow will believe me that if I had bidden doe it, I wold have abyden by it. . . . I am not of so base a lynage, nor carry so vile a mind; but as not to disguise fits most a King, so wille I never dissemble my actions but cause theme shew even as I meane theme . . ."

We all know how nicely James took the cutting off of his mother's head.

Butts died in 1543, the same year as Holbein. He was buried at Fulham where, until about 40 years ago, his altar tomb with a recumbent effigy was to be seen. It was destroyed during alterations to the Church, but I am told a brass taken from it is in the Belfry, where I went to try to see it, but no one had ever heard of it. It was a hot day, the Rector was away. No one could find the keys. Maybe it is still there.

Not wishing to be defeated, however, I resumed my search in the British Museum, where I found a somewhat rough drawing of the effigy on the tomb, wearing armour, and a note to the effect that this is the only effigy in the world where a physician is represented on his tomb in knightly armour, but it gives no reason for this, so we can only imagine it was because Cressey and Poitiers had so much to tell of his grandsire's knightly deeds; I came by accident on the illuminated vellum showing the grant of the Royal Fleur de Lys of France, given as a special Coat of Arms for service at Poitiers in 1356 to the Sir William Butts who fought that day with the Black Prince and assisted in the capture of King John of France, who was brought prisoner to England. They do not appear to have long used them, as they reverted to their old Coat of Arms. Az on a chevron between three Estoiles or as many lozenges gu. Crest a horse's head per pale bay and argent, and later out of the head, a plume of two ostrich feathers or purfl'd az per pale counter changed.

It is said these plumes were given by Edward III in acknowledgment of Sir William Butts' help in defeating Phillip of France and John of Bohemia at Cressey in 1346; I have found nothing to confirm this, except a very ancient impression of the seal of their Crest on the back of one of their earliest portraits *without* the plumes. Henry VIII expressly insisted on the physician using the caduceus as a crest; then on Henry's death the family reverted to the horse's head with two plumes.

There is still in existence a very beautifully carved Hatchment with arms, helmet, crest, and mantling, removed many years ago from a church at Bristol. This was purchased for the late Lord Wimborne when a young man, and hung at Canford Manor, Dorset; it was gilded and painted over with no regard to heraldry; it however caught the eye of the late Capt. F. J. Butts when calling there, who whipped out a penknife and, scraping, found its correct heraldic colours underneath, and was kindly allowed to take it home when he left.

It is of interest to note that a descendant of the Butts family, Thomas Butts, Muster-Master General of the Forces under George III, was the friend and patron of William Blake, whose pictures he bought for thirty years. Many of Blake's poems and letters are addressed to Butts and his wife, who had the happiness to show the Blakes much kindness and sympathy. Death Duties compelled the sale of many of Blake's finest works, but his portraits of the Butts family are still in the possession of his great grandson, Anthony Bacon Drury Butts.

## BOOK REVIEWS



DETAIL OF ST. MICHAEL AND DRAGON

Bernardo Daddi

A CRITICAL AND HISTORICAL CORPUS OF FLORENTINE PAINTING. By RICHARD OFFNER. Vols. I and II. New York College of Fine Arts in the University of New York, 1930-1931. Three editions for subscribers only, at \$40, \$47 and \$55 a volume respectively.

Dr. Offner has undertaken an imposing work, no less than a complete *corpus* of Florentine painting in thirty large volumes (12 in. by 9 in.). Each volume, it is announced, will contain approximately 150 full-page collotype reproductions and 100 pages of text. The aim of the work is "to lay bare an historical panorama of Florentine painting as clear, concrete, and complete as can be," and this object is to be obtained "by showing all the material in reproduction, by classifying it on the stylistic evidence in it, and by supplementing this evidence by an alignment of relevant fact and opinion—whether in agreement with the author's or not."

The whole work will be divided into six sections, ranging from three to seven volumes each. Section I (in three volumes) will deal with the origins, including several anonymous masters; Coppo di Marcovaldo and his school; Cimabue "his ambient and following." Section II will deal with the first half of the XIVth century (in six volumes), including Giotto, Taddeo Gaddi, Maso, Agnolo Gaddi, and "a host of anonymi." In Section III, with which the issue begins, the first half of the XIVth century is continued; the St. Cecilia Master, Pacino di Bonaguida, Bernardo Daddi, Jacopo del Casentino and their followers. Section IV will deal with the middle and late XIVth century; with Orcagna, Nardo di Cione, Jacopo di Cione, Andrea da Firenze, Giovanni del Biondo, Niccolò di Tommaso and a large number of smaller masters—in five volumes. Section V will grapple with the monumental and formal tendencies of the XVth century in seven volumes; Masaccio,

Castagno, Uccello, Piero della Francesca, Antonio Pollaiuolo, Verrocchio and their followers. Whilst Section VI will treat of the lyrical tendency of the XVth century, in four volumes, devoted to Lorenzo Monaco, Fra Angelico, Fra Filippo, Domenico Veneziano, and others to Botticelli.

The prospectus was issued over five years ago, and it was then proposed to complete the work in three years; but it appears that so far only three volumes have been issued and of these the first two have been sent us for review, though it must be noted that "Volume II" is in two parts or volumes. The first volume deals with the Master of St. Cecilia, the painter of the celebrated altar-piece of St. Cecilia, which was painted for the church dedicated to that saint in Florence and is now in the Uffizzi Gallery.

This volume may probably be taken as a fair specimen of Dr. Offner's method. He deals in turn with the works which he ascribes to the master himself; then to those of his close followers and their followers; and then of his remoter followers. Each work is represented in full with, in the majority of cases, separate reproductions of details—which in one case, that of the St. Cecilia altar-piece, means eleven full-page plates. Opposite each reproduction of a complete work there is a short description of the subject matter; this is followed by an account of the present state of the painting; and this by a bibliography made as complete as possible. The volume deals with the work of a great master, a contemporary of Giotto; so fine a workman indeed that for long his Assisi frescoes were taken for the work of Giotto.

The second volume (as has been said, really two volumes) begins with Pacino di Bonaguida and his works, but the greater part is devoted to the "elder



contemporaries of Bernardo Daddi"—the Biadaiolo Illuminator, the Master of the Dominican Effigies, the Master of the Capella Medici polyptych, and Jacopo del Casentino, with, it may be, their shops and followers.

The painting of XIVth-century Florence has never before been dealt with so thoroughly as in these magnificent volumes. Dr. Offner is doing a fine piece of work in getting together all existing material and he deserves success. It is a bold thing for one man to undertake the criticism of every known Florentine work of the period under review with the aim of allocating each to its proper place. It is too much to expect that his attributions will be universally accepted, but even those who may differ from him will gladly acknowledge their indebtedness to the stupendous work he is carrying out.

These volumes are well produced and admirably printed. The only criticism one is inclined to offer is that for purposes of study good half-tones would be better than collotypes, but for beauty the latter as seen in these volumes could hardly be beaten. As a specimen of the reproduction we give one of a detail of Bernardo Daddi's panel of St. Michael and the Dragon behind the high altar in the church of Crespina. E. B.

AD ASTRA. Numéro 1. Bulletin trimestriel des Amis de Théo Varlet.

The first number of *Ad Astra*—the quarterly bulletin of the Society of the Friends of Théo Varlet—has just been published. This is no common occurrence in the annals of French literature; for it shows the solidarity that exists under the banner of sincere altruism amongst those who class literature and literary friendships as one of the greatest joys of their existence. This bulletin has been founded as a benevolent homage to the great cosmic poet, Théo Varlet, who is imprisoned in his cottage at Cassis-sur-Mer and afflicted by the most appalling sufferings. This first number contains a poem and a hitherto unpublished short story entitled "Le Miracle," which deals in moving prose with the illusions of a dream in which the invalid poet is the hero. There is also a short biography and bibliography of his poems. Subscriptions to this bulletin in aid of M. Théo Varlet, of whom M. Georges Duhamel, one of the presidents, writes: "Les personnalités comme celle de Varlet sont rares . . ." may range from 20 francs to 500 francs and should be sent to the honorary treasurer, M. Francois Dellevaux, Villa Béata, Le Cannet, Alpes-Maritimes, France.

English literature owes no mean debt to Théo Varlet for his admirable translations of many of Stevenson's and Kipling's works, amongst other translations of English authors. To secure a little alleviation in his distress, alike physical and material (for Varlet has had to rely on his translations to earn his daily bread), should be the aim of all lovers of French literature on this side of the English channel.

M. McL.

ART IN AMERICA IN MODERN TIMES. Edited by HOLGER CAHILL and ALFRED H. BARR, JUN. (London: Methuen.) 8s. 6d. net.

From October, 1934, to the end of January, 1935, an outline history of American art was broadcast on Saturday evenings in America, under the auspices of the National

Broadcasting Company, the Museums, and other prominent institutions. The material of these broadcasts is collected in this book, and richly illustrated in half-tone and colour. As in all other countries, painters in America have been strongly affected by foreign influences, here principally by Paris and Munich. Just now there is a decided tendency to exalt the value of nationalism. Subject pictures and portraits are most in demand, and some of the younger generation are producing excellent mural paintings as well as easel pictures. In sculpture, too, some fine work is being done. Epstein is, of course, an international figure, but there are quite a number of American sculptors living in America who are also direct carvers, including Cash, Nakian, Young and Sterne. American architecture shows as many traces of foreign influence as painting. Richardson's dignified, simple work was not carried further by his pupils, and the invention of the skyscraper came very opportunely. Sullivan, Hood and Wright have all created extraordinarily daring and interesting buildings, employing modern materials and modern ways. Besides treating of modern rooms, houses and cities, the authors include some account of stage design, photography and the motion picture.

C. K. J.

THE ARCHITECTURAL WORK OF SIR BANISTER FLETCHER. By W. HANNEFORD-SMITH. (London: Batsford.) £2 2s. net.

Sir Banister Fletcher's name is familiar to everyone who is interested in architecture, though his own architectural achievements are comparatively few in number. His brilliant career as a student, and his superb draughtsmanship, might have led him to devote himself entirely to designing and superintending the erection of important buildings. But he chose differently. His "History of Architecture on the Comparative Method," now in its ninth edition, is a monumental work of over 1,000 pages and some 4,000 illustrations, wholly indispensable to all architectural students. The line illustrations in this book are reduced from large-scale drawings and diagrams which occupied Sir Banister for about twelve years. Many of the photographs in the book were taken by Sir Banister himself, and he has personally visited, drawn and measured most of the buildings represented. His frequent journeys in England and abroad, and the continual revision of the text and illustrations of his great book would seem a life work to most persons. But Sir Banister's activities include a very lively interest in many other subjects. As President of the Royal Institute of British Architects he had to decide many important matters, including the appointment of the five Assessors of the open competition for the design of the Institute's new headquarters. Not content with performing many duties in connection with civic and other public life, Sir Banister has spent much of his time in lecturing. Beginning in 1892 as Instructor in the Architectural Studio at King's College, London, he has continued this kind of work with unflagging zeal to the present day, holding the post of Lecturer under the University Extension Board ever since 1901. His great desire is that architecture shall be universally recognized as an important subject of general education. To this end he has given help without stinting to all the students who have passed through his hands. His success as a

## BOOK REVIEWS

teacher is no doubt due to the keen personal interest that he takes in his students, whether they are professionals or amateurs.

His work as a practical architect includes a great variety of buildings. St. Aidan's Church at Stratford, E.; the Westminster Banks in Harrow and Hythe; King's College, Wimbledon Common; and, with Mr. Percy B. Dannatt, the Roan School, Greenwich, are among the most important public buildings that he has designed and executed. Another very difficult task, most beautifully carried out, was the addition of hospital and staff quarters to Morden College, Blackheath, which was designed by Sir Christopher Wren in 1695. Besides business premises in the City and elsewhere, a large number of private houses in town and in the country show Sir Banister's extraordinary knowledge and skill in adapting various styles to serve his purpose. Some are plain, some very elaborate, but all are admirably suited to the site and to the requirements of their occupants. He has also designed war and other memorials. Drawings and plans from his sketchbooks and several designs for buildings that have not as yet been carried out are included in this beautiful book.

Yet this remarkable man finds time to play golf.

C. K. J.

### WHEN CRICKET WAS YOUNG

At a season when the retirement of Jack Hobbs, greatest of living cricketers, has caused enthusiasts to reflect on the age and splendour of the history of his game, and while a band of happy warriors from South Africa are here to prove the word *Cricket* still means all the same things in at least one of these virile boyish Britons overseas that it does in this Motherland of Sport, it was a happy idea of Mr. Ernest A. Watkins, of Carey Street, to republish in the form of an attractive grey-bound booklet a quaint Magna Charta that was drawn up by "A Committee of Noblemen and Gentlemen at the Star and Garter, Pall Mall, in 1774."

Several of the law-makers were legendary heroes of the period, whose names and deeds are known to those who have browsed over Cricket's eventful story. "An emblematical Representation of the Game" forms the frontispiece. Batsmen and umpires, the latter dignified by three-cornered hats, are depicted equipped with a heavy cumbersome curved club, the primitive ancestor of our straight-grained willow-blade. But the fieldsmen, though wearing tight small cloths and buckled shoes, are, in their alert postures, true brothers of our Don Bradmans and Maurice Leylands.

In simplicity, conciseness and clarity the few rules set a standard that has not always since been kept. The twelfth statute, which at that time was necessary to regulate betting, is, however, a reminder of a respect in which the game has definitely improved. It is a long time since the bookmakers noisily shouted the odds at Lord's.

Mr. Watkins has an European reputation as a dealer in ancient clocks. Some of us think there is too much "clock cricket." But that phrase alludes to dull, stereotyped captaincy and has nothing to do with this tasteful reprint of an old-world document with its glamour of the past, which every connoisseur with a cricket library will want to see on his shelf.

R. B.

THE HEART OF ENGLAND, by IVOR BROWN. (London: Batsford.) 7s. 6d. net.

Mr. Priestley tells us, in his Foreword, that he was quite disappointed to find that this was a good book. He may be joking, or he may be serious in his regrets, but he is right. It is an uncommonly good book. It is unusually comprehensive, for it deals with nearly all aspects of English life in town and country. Mr. Brown does not flatter us, but he does manage to give a fair and illuminating picture of us as we are, at work and at play. His chapters deal with the seaside, the downs and moors, country matters, markets and mills, the suburb, the weekend, religion, education and recreation. It is remarkable that, while Oxford and Cambridge are among the loveliest places on earth, neither provides any teaching in architecture. Cricket-playing was a punishable offence in the time of Edward IV, and even in 1874 the *Daily News* sent a reporter to Blackheath to investigate the strange game of golf. Mr. Brown thinks we gamble mainly because we are told not to. We must have our little fling. In some ways we are incurably snobbish, but "how dull life would be if we never turned up a nose at anything or anybody." Patient and tolerant we are, possibly apathetic, but "we crack jests where our continental neighbours would be cracking skulls."

On page 27, Mr. Brown suggests that the numerals in use for sheep-scoring in Yorkshire may have a Greek origin. He need not go so far afield. "Pedwar," "pump," (pronounced peemp) and "deg" are the Welsh for four, five and ten. "Sethera" and "overa" for seven and eight are obviously derived from the Welsh "saith" and "wyth" (pronounced ooith). No doubt these words were imported by Welsh shepherds and drovers. How and why the termination "era" got tacked on, I have no idea.

The photographic illustrations and coloured frontispiece after a painting by Sir Charles Holmes help to make a perfect book. Brian Cook's jacket is as attractive as ever.

BEECHAM AND PHARAOH. By ETHEL SMYTH. (London: Chapman and Hall.) 6s. net.

When an exceptionally brilliant woman writes about an exceptionally brilliant man the result is certain to be interesting. The first half of this delightful book is a sympathetic sketch of the life-work of Sir Thomas Beecham, and abounds in illuminating touches, pleasant to read and remember. It is curious to reflect that Sir Thomas managed Covent Garden market for three years, trying to decide whether a tomato was a fruit or a vegetable. Now that he has crowned his splendid musical career by entering the lists on behalf of the old composers, it is to be hoped that he will not rest until everyone realises that it is as criminal for "editors" to bring out garbled versions of our beautiful old music as it would be to brighten up the Wilton Diptych with modern paint.

In the second half of the book Dame Ethel gives a delicious account of her own doings in the crowded years before the war. These included conducting the "March of the Women" with a toothbrush for a baton from the window of her cell in Holloway, and the inspection of a hermaphrodite in the desert, besides composing operas.

C. K. J.

## NOTES OF THE MONTH

### PORTRAITS OF THE KINGS AND QUEENS OF ENGLAND

Messrs. Thos. Agnew & Sons are to be congratulated upon a happy idea to celebrate the Jubilee season, consisting of a series of portraits of English Kings and



QUEEN MARY I By Hans Eworth  
*Lent by the Society of Antiquaries*

Queens from William I to the present day. This exhibition opened on May 22nd, and it is hoped it may be extended to about July 13th. The entire proceeds will be devoted to King George's Jubilee Trust.

Although it is well known there are no authentic paintings now extant of our kings prior to Richard II, this exhibition contains fine photographs of effigies upon tombs and seals, and it is interesting to note how many of them resemble the traditional portraits of the same sovereigns in the collections at Windsor Castle, the National Portrait Gallery and the British Museum. The earliest painting shown is a group lent by Mr. F. C. Harper, representing a somewhat amusing incident in which Henry II is discussing something rather acrimoniously, as one would expect, with St. Thomas à Becket (No. 15). Edward III, a portrait lent by the Master and Fellows of Trinity College, Cambridge, has a sufficiently clear resemblance to that king's effigy in his tomb in Westminster Abbey (No. 16). It was not to be expected in the Jubilee year that the promoters

of this exhibition could secure the loan of the superb portrait of Richard II from Westminster Abbey, but Captain L. R. Lumley, M.P., has lent a fine painting of Richard II, bestowing a patent of nobility on Sir Ralph Lumley (No. 18).

The Duchess of Northumberland sends a portrait of Henry IV, the same in composition as the Windsor Castle and the National Portrait Gallery versions, but of a much more beautiful scheme of colour (No. 21). Henry VI (No. 25), who was the founder of Eton College, is the famous portrait which has been lent by the Provost and Fellows of Eton College. Of this there is a rather inferior version at the National Portrait Gallery.

No. 32, Henry VII, lent by the Society of Antiquaries, is an interesting portrait which, however, does not perhaps compare favourably as a character study with the painting of this king in the National Portrait Gallery.

No. 35, Hans Eworth's portrait of Henry VIII, from the Duke of Devonshire's Collection, is a splendid work and not so well known as many others of that much painted monarch. Four of Henry VIII's Queens are represented, including No. 38, a fine Jane Seymour, by Holbein, lent by the Duke of Bedford, not so well known to the public as the magnificent portrait of the same composition in the Imperial Gallery of Vienna, by the same artist.



QUEEN ELIZABETH By Nicholas Hilliard  
*Lent by Mr. Victor Rothschild*



## NOTES OF THE MONTH

Probably the two most beautiful pictures in the gallery are Nos. 42, Mary I, by Hans Eworth, signed and dated 1554, lent by the Society of Antiquaries, and No. 43, Elizabeth, by Nicholas Hilliard, from the collection of Mr. Victor Rothschild, both of which are illustrated here. There is a regal dignity about these two pictures, apart from their merits as paintings, which causes them to attract constant attention.

Among the later portraits is a superb study (No. 45) of Henrietta Maria, Queen of Charles I, by Van Dyck, lent by the Viscount Cowdray. It must be confessed that the portraits of Queen Victoria, Edward VII, and their Majesties the present King and Queen, are disappointing, but this must not be taken as a criticism of the exhibition. It is a question which is often discussed, but never solved, for it is difficult to believe that there are no great painters at work to-day capable of producing something comparable to the masterpieces of other days. What of the younger generation? Was not Holbein producing his finest achievements before he was 35 years of age?

T. L. H.

### FIFTY YEARS OF PORTRAITS (1885 - 1935) AT THE LEICESTER GALLERIES.

After a visit to the various Old Master shows in London the exhibition at the Leicester Galleries makes one feel as if one had exchanged the atmosphere of a congress hall for that of an artist's club—I mean of the Chelsea rather than the Dover Street variety.

When, about the turn of last century, Court and Society began to employ on the whole only the "tame" painters and came to look upon the others as not quite "nice," it was, at any rate, a release for the artist who could now be themselves.

From this point of view particularly the fifty years—1885 to 1935—are almost startling.

I wish there were room to dwell on practically every single one of these nearly 150 exhibits, but this is not possible; we can only single out a few of the most typical.

Alma Tadema represents the oldest English Academic School in his "Family Group." Jacques Emile Blanche's "Miss Marie Tempest," of 1903, still makes the French XVIIIth century painters not seem so very far away. Sargent's "Gigia" recalls even the Spanish School of the XVIIth century; and Boldini's brush strokes have been trained in the school of Frans Hals. Mancini and Toulouse Lautrec are individualists that have not quite left tradition; the astonishing double portrait of "M. Rouart et son fils," by Degas, however, is founded on—photography, but translated into the language of painting by a process of "seeing" which the Old Masters of tradition could not have visualized. The treatment of the left eye of M. Rouart is a revolutionary revelation. Pissarro Cézanne and Renoir are, in the absence of Manet, the leaders of the new vision based on theories, and take us on to the older generation of to-day, to Sickert, who, one realizes, forcibly owes much to Degas, to Tonks, Wilson Steer, Lavery, William Nicholson, Vuillard. With Gauguin and Van Gogh both represented by first-rate self-portraits, we see a break-away from both tradition and photography, although Van Gogh's connection with Pissarro's and Monet's brushing is still traceable. Augustus John, who really derives, like

Lavery, from the XVIIth century portrait tradition, with affinities to Sargent, is represented by a number of portraits of different periods, the "Thomas Wade Earp," though verging on caricature, being perhaps the most vital. But one might fill pages with a comment on this rich and fascinating show, which includes such



PORTRAIT OF ALDOUS HUXLEY By Vanessa Bell

contrasts amongst the living as Gerald Festus Kelly, Picasso, Matisse, Duncan Grant, Glyn Philpot, Léger, Dérain, Marc Chagall and Pascin. Similar contrasts are also in the sculpture which ranges from Rodin, Degas, Maillol and Despiau, to Kennington, Epstein and Dobson.

There is, however, one thing one cannot help asking: how many of these, for the most part exciting experiments in vision, will survive the test of time in the sense of being accepted and rated higher than experiments? How many, in other words, will survive—in the eyes of future generations as *complete* pictures. Not, I venture to suggest, one half of their number.

### SUMMER EXHIBITION: VIEWS OF AMERICAN AND CANADIAN CITIES AT FRANK T. SABIN'S GALLERIES

This exhibition is mainly, of course, of topographical and historical interest, but that indeed, considering the amazing rapidity with which the white race has taken possession of the vast American continent, is very great.

The earliest exhibit is Justus Dancker's Map of New England of *circa* 1683; the earliest view here that of "The Taking of Quebec, September 13th, 1759," published *circa* 1760; the latest a coloured lithograph of "Barrie, Ontario," by Edgar A. Dickinson, published

in 1875. The majority of the prints date from the 'thirties, the rarest of all being "New York from Weahawk" and "New York from the Heights near Brooklyn," aquatints in colour by John Hill after William G. Wall, published in 1823.

This is an exhibition that, one feels, should be purchased *en bloc* for an American museum.

H. F.

CENTENARY EXHIBITION OF PAINTINGS AND WATER-COLOURS BY WILLIAM McTAGGART, R.S.A. TATE GALLERY

The project of an exhibition such as this has been in existence since the painter's death twenty-five years ago. It is possible that if it had been held then instead of now some of the generally accepted conclusions as to the origins of Impressionist painting might have been somewhat modified. As Mr. Fincham shows in his introduction to the catalogue of this exhibition McTaggart must be ranked as an independent innovator, his theory of Impressionism having been in full course of development at a time when it was not possible that he should have had any knowledge of the discoveries on parallel lines of Monet, Sisley or Renoir. The first Impressionist exhibition was held in Paris in 1874, and McTaggart who, as far as can be ascertained, saw his first Monet in the 'nineties, was already moving to Impressionism in 1869, as is seen in his treatment of background in "Dora" (No. 50), the miniature-like precision of drawing of the figures suggesting the influence of the pre-Raphaelites. This passed, however, with the dedication of his art to the elemental things of nature out of which, as his sixty works here assembled show, he was to attain supreme effects of light and colour. "The Village, Whitehouse," is a transcript of sylvan nature pulsating with sunshine and translucency of colour, the few figures revealing in his inimitable way what has been termed "the unpremeditated happiness of children" seeming part of the profusion of nature. In the magnificent "Paps of Jura," lent from the Glasgow Gallery, the heaving mass of water shows him intent primarily upon the mystery of movement which is suggested as vividly as in Courbet's "L'Immensité," in the Ionides Collection. "The Coming of St. Columba," from the Scottish National Gallery, painted as were so many of his sea pieces on the open shore of the Atlantic near Machrihanish, is an impressive harmony in which sea, sky, and shore are bathed in iridescent light. To interpret atmospheric effects and tones claimed all his thought, and the wraith-like figures that lie on the sward watching the approaching boats seem almost to detract from the unity of nature's theme.

Most impressive, perhaps, of all the sea pieces here shown is "The Storm," lent by Mrs. Andrew Carnegie, which Sir James Caw characterises as "perhaps the most wonderful representation of a great elemental disturbance ever painted." The claim is somewhat startling, but so is the realism of the picture. The hand has worked in entire freedom, chronicling the phenomena of nature in tempest with closeness of observation akin to that of some of Leonard's Windsor drawings of like theme.

McTaggart's work has been practically unknown in London. It was not until the year 1931 that an example was acquired for the Tate Gallery by the purchase of "The Emigrants leaving the Hebrides," a subject to which he has recurred as is natural to one born on the western sea-board, and of which a variant from the Scottish National Gallery appears in this exhibition (No. 14). Two years later "The Harvest Moon" was bought under the terms of the Chantrey Bequest. A recent exhibition of the work of William Nicholson, held at Nottingham, had an unlooked for sequel in the permanent collection becoming enriched by several examples of the artist's work. It is to be hoped that the coming of the McTaggart pictures to the Tate may have a like result. The exhibition will remain open until the end of July.

E. McC.

SCOTTISH NATIONAL GALLERIES

RAEBURN'S LAST PORTRAIT—SIR WALTER SCOTT

Raeburn painted four portraits of Sir Walter Scott, two full lengths in 1808, one of which is at Abbotsford and the other in the collection of the Duke of Buccleuch. These show Scott seated, notebook in hand, at the foot of a cliff, but they differ slightly in their background and accessories. The Abbotsford picture has two dogs and a distant view of the Yarrow valley, while the Duke of Buccleuch's picture, which is well known from the engraving by Charles Turner, has only one dog and Hermitage Castle and Liddesdale in the distance. While the records show the Abbotsford picture as received in 1809, a careful comparison of the two works suggests that it may have been the earlier version of the two.

In 1823 Scott sat to Raeburn again. In fact, these are the very last pictures painted by Raeburn. He had been across in Fife on an archaeological expedition with Scott and Lord Chief Commissioner Adam, and on his return had final sittings to allow two pictures to be finished. These are head and shoulder portraits, and again differ slightly in detail. One, which passed into the possession of Lord Montagu and is now in the collection of the late Sir Robert Usher, has a dark coat with a fur collar, whereas the other, which remained in the possession of the artist's family, has a green coat with a yellow vest and a gold watch chain looped round the neck and under the second top button. The latter picture is well known from the engraving by William Walker published in 1826. Of this pair it is probable that the Montagu picture is the earlier, and that the version which has now been purchased for the Scottish National Galleries is a reconsidered composition.

At the Raeburn family sale in 1877 this portrait was purchased by Mr. Gladwell for £325 10s., and later it passed into the possession of Mr. Duncan of Benmore and then into the Burdett-Coutts Collection. At the Burdett-Coutts sale in 1922 it realized £9,660 when an effort was made to secure it for Scotland. The Trustees received generous offers of help, but in the meantime the picture had been sold to Mr. Horace Harding and shipped to New York. The Board of Trustees have been fortunate in being able to purchase the picture now from the late Mr. Harding's trustees through Messrs. Knoedler & Co., of Bond Street, London.

## NOTES OF THE MONTH



PORTRAIT OF SIR WALTER SCOTT By Sir Henry Raeburn, R.A.

The portrait, which shows Scott facing slightly to the left and the eyes looking upwards, is probably the most popular of the many portraits of the poet, and certainly no picture holds a warmer place in Scottish sentiment nor finds a more fitting setting in the Scottish National Portrait Gallery. At present the picture is shown at the Mound, but later it will take its place with the other Scott portraits at Queen Street.

The very generous and prompt action of the National Art Collections Fund who have subscribed £500 towards the price made it possible for the Trustees to complete the purchase at once. The Board is very gratified at this fresh evidence of the Fund's interest in the Scottish Galleries.

S. C.

### WILD FOWL. BY PETER SCOTT AT 157, NEW BOND STREET, W.1

Mr. Peter Scott's paintings of wild fowl at Messrs. Ackermann's Galleries will find many admirers. He paints with a powerful brush, which means that he approaches his subject in a modern and confident way. Mr. Scott, unlike many painters of bird life, is more realistic than decorative, more atmospheric than ornamental. He has a great gift of expressing birds on the wing, placing them always against a relevant background.

To give a true representation, on a large scale, of swans in flight requires a profound and patient study of these beautiful creatures. One of the artist's most dramatic efforts is that entitled "At dusk just before the snow, four swans swept up the bay and settled at the edge of the Channel." Another fine example in movement is the picture called "When the tide was up, the Brent Geese flew along the shore often hidden by the breaking waves."

Two nocturnal impressions are very original as to colour sense, viz., "A splash and a ripple under the moon and a pair of widgeon were settling in the pool," and "With a rush of wings and a flash in the orange track of the rising moon, four mallards settled in a pool close by."

Mr. Scott, by reason of his own intensity of feeling, compels our interest in these pictures. He is not concerned only in anatomical data. He is both naturalist and poet, and successfully suggests the great windy solitudes where these birds fly in immemorial freedom.

A. B.

### ENGLISH XVIIIth CENTURY PAINTINGS AT MESSRS. FRANK T. SABIN'S GALLERIES.

Few people know their British School by other examples than those to be found in public galleries. Messrs. Sabin's exhibition offers a splendid opportunity to acquaint ourselves with many good and some excellent specimens by its greatest masters. Cotes, Copley, Gainsborough, Hoppner, Lawrence, Peters, Raeburn, Reynolds, Romney, Gilbert

Stuart and Zoffany are represented by portraits, Constable, Gainsborough, Gilpin-Barrett, George Morland, Wheatley and Wilson, by landscape and genre subjects, and all the specimens are important.

Lawrence's portrait of Mary, Countess of Plymouth, shows how excellent that painter could be when he did not pander to his own virtuosity. Reynolds's bust portrait of Barbara Montgomerie, the left one of the "Three Graces" in the finished picture in the National Gallery, is particularly interesting because it confirms the rather unaccountable treatment of the light on the shoulders, such as it is also in the finished picture. Having regard to the colour of the gown, the whiteish pink seems several tones too high, unless the costume was made of satin, in which case again it is not convincing. Hoppner's "Portrait of Eleanor, Countess of Buckinghamshire," is almost Raeburn-like in its strength; Gainsborough's study for the portrait of Queen Charlotte, in Buckingham Palace, is beautifully subtle in its treatment of the features; Romney's "Portrait of Miss Frances Mary Harford" sums up his virtues with a minimum of his defects. The two little Constables, more especially the breezy "Yarmouth Jetty, Norfolk," proclaim his revolutionary character, since they are as unmistakably *modern* in their conception and colour as Gainsborough's, Morland's, Wheatley's and even



## A P O L L O

Wilson's paintings here are in an endearing but conventional tradition. From the painting of Wheatley's "Summer" to a mezzotint there is hardly a step, and it is almost impossible to see a Morland, such as "A Visit to the Child at Nurse" here and not to realize how little it loses in Ward's mezzotint.

H. F.

### CHINESE ART AT MESSRS. SPINK'S

It is only recently, with the acquisition for the nation of the Eumorfopoulos collection, that the high æsthetic merit of Chinese bronzes of the Chou dynasty (B.C. 1122-249) came to be generally recognized. Messrs. Spink & Son, Ltd., are now exhibiting in their galleries, at 5, King Street, St. James's, three examples of bronzes,



BRONZE LU.      Shang-Yin Dynasty.      Height 13 in.  
(Spink & Son, Ltd.)

whose attribution to the even more venerable Shang-Yin dynasty (B.C. 1767-1122) is supported by the powerful authority of Professor W. P. Yetts. The fine object here illustrated is a wine-vessel of the type known as *hu*, and was found at An-yang in the north of Honan. The other specimens are a bell of the *chéng* type and a small tripod cauldron or *t'ing*; the latter was also found at An-yang, and is specifically ascribed to the years round about B.C. 1200. All three are remarkable as showing the high level of craftsmanship and style attained by the Chinese bronze-workers at so remote a period.

Messrs. Spink are also showing an impressive piece of sculpture of the Gandhara school. It comes from

the North-West frontier, is 3½ ft. in height, and represents a figure of Buddha standing on a plinth on which is depicted a scene from his life. The material is the stone known as hornblende schist, and the figure is ascribed to about 300 A.D.

Further to be seen are a number of carvings and other objects of the highest quality, of the type whose apogee was reached in the days of the Emperor Ch'ien Lung (1736-95). Two of the most perfect, a pair of carved jade-covered boxes, 9 in. in diameter, are actually recorded to have been given by Ch'ien Lung to Louis XVI, from whose illustrious ownership they passed into the possession of the French noble family from whom they were recently acquired. An unusually large and elaborate example of carved crystal is a covered jar, 17 in. high, while two brilliant examples of colour, each in the form of a carp leaping from the waves, are made respectively of red jasper and amethystine chalcedony.

*Cloisonné* enamels are met with in comparative abundance, but here we find a pair of incense-burners in the very unusual *champlevé* technique. They are in the form of monsters with detachable heads, and the bases are inlaid with matrix of turquoise and lapis lazuli.

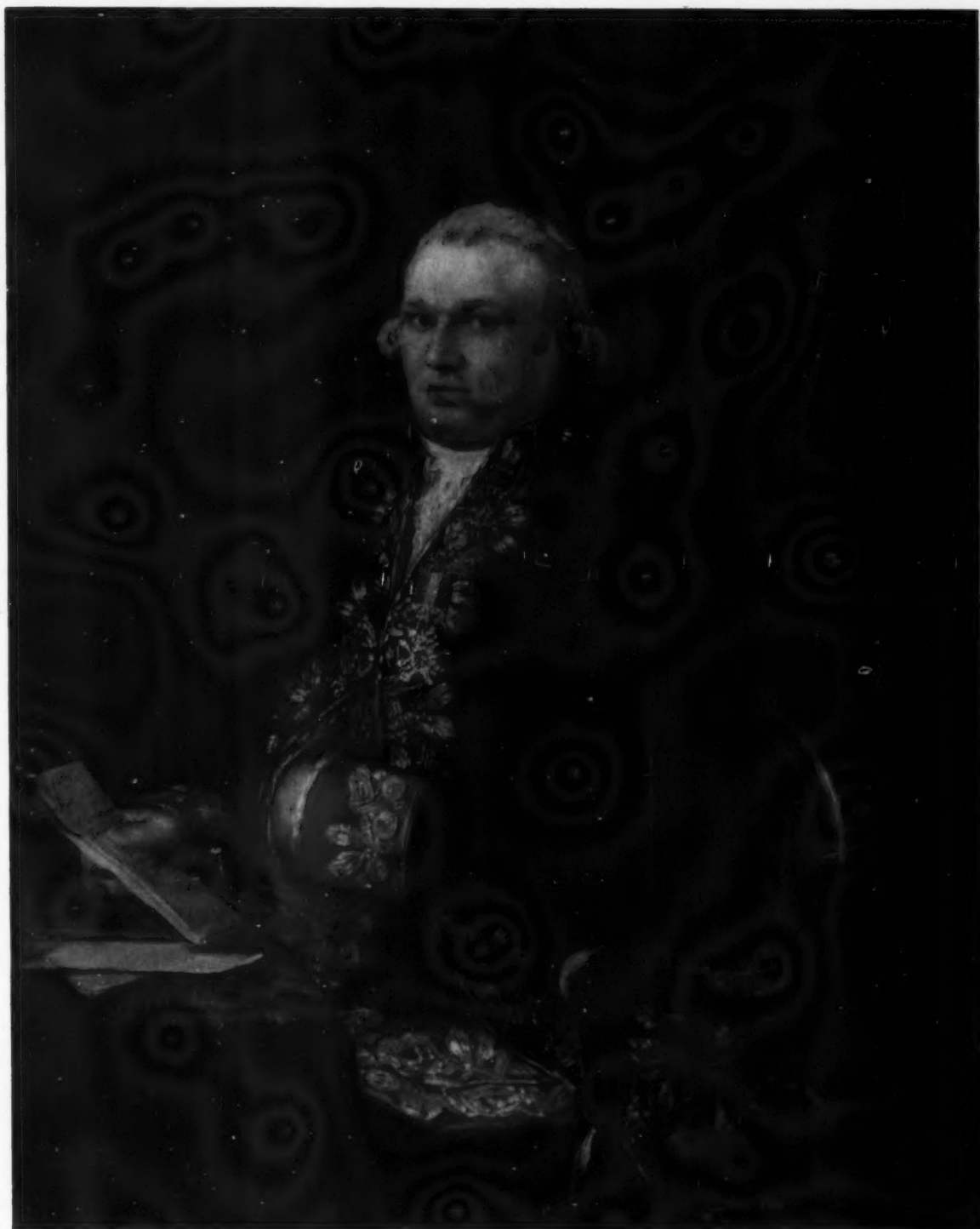
Finally there remains to be mentioned a delightful altar-set of lacquered pewter, the vessels of which are supported by figures in European costume, wearing top-hats and standing on plinths. The set consists of five pieces, which are 12 in. in height. The centrepiece, an incense-burner, is supported by two of these curious figures; the others, consisting of two vases and two pricket-candlesticks, by one. Nothing is known of the history of this amusing set, except that it came from a remote part of the interior of China, so that there is no limit to the fantasies that may be called up by the undisciplined imagination. They may have been made to the order of some XVIIIth century Englishman marooned in the wilds, or they may not; but no true lover of that period can deny that as works of art they are quite irresistible.

W. K.

### WATER-COLOURS OF AUSTRALIAN LANDSCAPE BY HANS HEYSEN AT MESSRS. COLNAGHI'S GALLERIES.

Hans Heyesen, who was born in 1876, emigrated to Australia in 1883, and has resided there since. Though obviously not a descendant of the traditional English School, Mr. Heyesen understands his medium to perfection, and speaking from personal experience of Australian pictures though not of the Australian landscape itself, I would affirm that I know of no other painter of that scenery who has managed to convey its character with more obvious authenticity. The formation of the land, its vegetation, its peculiarly clear light and light colour is convincingly rendered and the handling is firm and precise. There are thirty-six water-colours, all of equal merit. "Morning Light: Early Summer," "The Etina Country," "River Gums" may perhaps be selected as typically Australian; "The Farmyard: Frosty Morning" and "In June" have English affinities, whilst "The Farmyard Gum" seems to me typical of the combination of the English farm with the Australian scene.

H. F.



PORTRAIT OF DON ANTONIO NORTEGA

By Francesco Goya

*In Messrs. Wildenstein's Galleries, Paris*

(See page 49)





## NOTES OF THE MONTH

### THE PORTRAIT OF DON ANTONIO NORTEGA BY GOYA. BY A. L. MAYER

(See Colour Plate facing page 46)

About the year 1800 Goya reached a turning point in his artistic career. It was at this time that he finally shook off the tradition of the elegant Louis XVI style, and evolved an entirely new and original style for himself. All the same, certain faint indications of the earlier style can be traced in a good many works which he produced at this time, and they are none the worse on this account. As an instance we may cite his best-known picture of this period, the large painting in the Prado which represents the Family of King Carlos IV.

The delicate grey of Goya's portraits, dating from the close of the XVIIIth century, gives place, especially in the military portraits, to a blacker tone, particularly in the shadows of the flesh tints. It was this conception which, by its strong contrast with the bright colours of the uniform, made such a lasting impression upon the artist. One of the earliest portraits in this style is that of the army surgeon Queraltó in the Old Pinakothek in Munich, dating from 1801. The portrait of the Spanish High Treasurer, Don Antonio Nortege, which belongs to the same year, has not been mentioned by any writer upon Goya up to the present time. The "melancholy" tone of the Munich portrait is lacking in this picture, but the brushwork exhibits the same new qualities of energy and intensity. Owing to its lifelike realism the head is strongly reminiscent of the portraits of the Royal Family in the above-mentioned picture in the Prado. The colour is extremely rich, and when once seen is not easily forgotten. The dark brown coat and the red waistcoat are both lavishly ornamented with gold embroidery: the covering of the armchair is purple, and the tablecloth a bluish green. Yet, for all the richness of colour displayed by the uniform and the chair, the whole interest of the picture is concentrated in the head. A piquant note is struck by the blue and white ribbon of the Order of Carlos III, which stands out against the dark coat, while the cross of the Order is artistically placed to tone with the gold embroidery with which the coat is ornamented. In his right hand the sitter holds a paper which bears the inscription: "El Sor. Dn. Antonio Nortege Tesorero General F. Goya, 1801" (High Treasurer Don Antonio Nortege, by F. Goya, 1801). Another inscription on the tablecloth gives a list of the various high offices and positions of trust which Don Antonio occupied in the Spanish Ministry of Finance.

The picture measures 1.03 metres by 0.805 metres. It was acquired many years ago from a private owner in Madrid by the then German Ambassador, Freiherr von Stumm. It was recently sold by his heirs, and thus rendered accessible to students of Goya and other art lovers.

### MAP EXHIBITION AT MESSRS. J. KYRLE FLETCHER'S LTD., 31, CONDUIT STREET, W.1

Like Messrs. Sabin's exhibition of Canadian and American prints, this map exhibition is of great importance to those concerned with history and the geographical records of early Colonial settlements.

The principal item is a manuscript folio atlas of Ceylon. It contains a very large folding original map of the island by Ioannes van Campen, two other similar general maps by Manlius Leusekan and twenty-eight smaller maps by the same hand—all beautifully drawn and coloured—dated 1719. There is another map of Ceylon, a relic of the Dutch conquest of the island from the Portuguese, bearing the date 1693. Another relic of the Dutch conquest is a sepia drawing of a battle between the Dutch and the natives during the conquest of the island of Timor; probably *circa* 1700.

A third item of special interest is an original coloured manuscript map of a march made by the Dutch settlers at the Cape of Good Hope. This map is decorated in one corner with a fine water-colour drawing of the Dutch troops in camp, with tents, sentries and baggage wagons, and natives sitting round a camp fire, probably by the author of the map, C. D. Wentzel. Its date is 1713. The rest of the exhibition consists of a selection of printed Dutch maps, executed by Arnold Colom, Janssen, Moll and de Wit, covering all countries.

### PAINTINGS BY OLD MASTERS AT MESSRS. COLNAGHI'S.

Opinions on the *clou* of this interesting exhibition of Old Masters will naturally differ, but I think the honours will be almost equally divided between Titian's "Penitent Magdalen"; Holbein's "Lady Gudeford" and Roger van der Weyden's "Portrait of a Man with a Book." The Titian is Titian at his best, the figure and landscape background being wonderfully related and equal in beauty. Quite remarkable too is the freshness of the paint, which is obviously not due to restoration other than cleaning. The Holbein is equally new looking, and it seems to me no less authentic. The van der Weyden is a more modest but hardly less beautiful piece of work, and the branch of holly, hidden from sight on the back of the panel, is painted with the same loving care as the portrait itself. The painting, still in its original frame, is believed to represent Guillaume Fillastre (*circa* 1400-1473), Secretary to René of Anjou, King of Sicily, and afterwards Chancellor of the Order of the Golden Fleece.

Another highly important painting is Sandro Botticelli's "Madonna and Child with the Infant St. John," a version of the painting in the Pitti Palace; the former is claimed to be superior though the large photograph which is exhibited alongside of it does not suggest very great inferiority.

Francesco da Ponte's "Spring" has likewise responded to the skill of the cleaner with conspicuous success. Without any restorations—so far as I could see—it looks as fresh as it must have looked when it was painted. Curious is the faint echo of old Patinir's distance in this Titianesque painting. Echoes of Raphael are the dominant feeling in the Siennese Girolamo del Pacchia's "Holy Family," whilst Bernardo Bellotto at least equals his famous uncle Canaletto in his view of "The Ponte S. Angelo." These Canaletti were past masters in the art of turning an architect's design into an oil painting, combining both without detriment to either.

A somewhat rare painter is Etienne Jeaurat, a friend of Chardin's but, in his lack of seriousness, nearer to

## A P O L L O

Boucher and Greuze. This picture, "Ah, s'il était aussi fidèle!" bears this out.

There is an interesting portrait sketch by Sir Joshua, of "Omiah, an Otaheitan Chieftain," the same person represented in Messrs. Knoedler's exhibition.

Paintings by Goosen van der Weyden, "The Master of 1518," Mabuse, Ostade, De Hooch and a good "Portrait of a Man," in black, attributed to the Florentine School of *circa* 1510, complete an attractive show.

H. F.

### MESSRS. MALLETT & SONS' EXHIBITION

The exhibitions held periodically at Messrs. Mallett and Son's Galleries, New Bond Street, are always a source of delight to the collector owing to the wide



QUEEN ANNE CARVED WOOD AND SILVERED  
TRIPOD TABLE

*At Mallett & Sons Galleries*

range covered and the general high quality of the exhibits. Collectors of old English furniture, needlework, silver, or porcelain will all find pieces in their particular sphere always in the finest condition and often of outstanding rarity.

The prevailing taste of the day is indicated by many of the exhibits which appeal more by their elegance of design and beauty of material than by the lavishness of the decoration.

Nowadays, in fact, colour, form, excellence of workmanship are now the first consideration, while the quality of the enrichments is of more importance than the quantity.

The condition of practically all the pieces shown is another noticeable feature. All the furniture, for instance,

has that soft patinated surface which only comes from constant handling and dusting, while any damage that has occurred in the course of years has been made the object of the most skilful restoration. There is, however, none of the work of the ignorant and unsympathetic repairer who with his wholesale scraping and repolishing has effectively ruined so many pieces of fine old furniture.

All phases in the history of English furniture are represented, while there are also a few pieces of Continental origin.

W. M.

### THE ROYAL SOCIETY OF MINIATURE PAINTERS, SCULPTORS AND GRAVERS AT THE ARLINGTON GALLERY

"The Society is anxious that it should be regarded as an academy of work in little —" so Dr. George C. Williamson states in the foreword to the catalogue of this Society's present exhibition. It is at all events a just and laudable desire, but one cannot help thinking that the first step towards its achievement would be a rather more stringent censorship of the exhibits. In other words, many of the contributors are below an academic standard. The Society has amongst its members, one: Mrs. Violet Brunton-Angless, who has set it the very highest standard, at any rate for miniature *painting*; it is the highest standard because its technique corresponds to the smallness of the object. Elaboration of detail which on a larger scale would be "niggling" evokes here, on the contrary, admiration. One does not want to see broadness of treatment and particularly not of touches in this art. That may be personal prejudice and not to be laid down as a law. It is, however, the law that the broader the treatment the more conspicuous the touches, the surer must be the drawing. There are members of this Society who are woefully lacking in this principal of academic as indeed of all other æsthetic virtues.

Amongst the commendable contributions may be mentioned, apart from those by Mrs. Violet Brunton-Angless and her namesake—Mrs. Winifred M. N. Brunton, also Miss Joan Ayling's original and firmly drawn miniatures, Miss Lorna Burgoyne's flower pieces, Mr. Enoch Fairhurst's "The Rev. T. W. Taylor, M.A."; Miss Doris Spencer's "Miss Patricia Yvonne Simon"; Mrs. Doris Ashley Eileen Leleux' flower subjects; Miss Inez Johnson's "J. F. H. Gilbard, Esq."; and Mr. Charles Spencelayh's "Easter." Hardly a miniature in spirit but quite entertaining in a Sickert-like way is Miss K. Chandler-Thomson's "Sketch for Conversation Piece: Tea at Limerick House, *circa* 1890," but, speaking without "the book," I should say the date must be at least ten years out; 1880 or even earlier would seem more accurate!

Amongst the pottery and carvings, apart from Mr. Nicholson Babb's well-known work in glazed earthenware, Mr. Alfred L. Pocock's wood carving of the stalked head "The Daffodil," and particularly his "The Sleepy Dormouse (Alice in Wonderland)" invite special mention by reason of their ingenuity, and in the last-named subject also humour. Miss Doris Le Cocq's carving in Canadian talc stone "Leaping Fish" should be noted, and Mr. Graily Hewitt's script must not go unmentioned.

H. F.

## NOTES OF THE MONTH



THE COTTESMORE. Water-colour Drawing. Size 10 in. by 28½ in.  
(Vicars Brothers Ltd.)

By F. A. Stewart

### ORIGINAL DRAWINGS IN WATER-COLOUR OF HUNTING COUNTRIES BY F. A. STEWART, AT VICARS BROTHERS LTD. GALLERIES

This artist knows his job to perfection. It is true that the little note of "pink" could even make poor work seem presentable, but Mr. Stewart not only knows horses, and hounds, and hunting men, but also the secret of keeping them *in* the landscape and not merely on it. Many of the famous hunts are represented—the Cottesmore, the Bicester, the Duke of Beaufort's, the Earl of Berkeley's, and so forth. In most of the pictures, too, there is recognisable portraiture. The "A. H. Higginson, Esq., M.F.H. (The Cattistock Hounds near Litton Cheney)," is a particularly good example; and in "White Cross" running in a Meet near Athenry, we have a portrait of a horse of great local fame. The "thumbnail" sketches in "Cottesmore Recollections" introduce a gently humorous note. Many of the subjects in this pleasant show have been published in the form of colour prints.

A. B.

### "THE ART OF PRIMITIVE PEOPLES" AT THE BURLINGTON FINE ARTS CLUB.

For a test of æsthetical sensibility there is nothing better than an exhibition such as this, in which the spectator who is not an ethnologist is thrown entirely upon his own individual reaction. The exhibits originated in times, places and mental circumstances of which he knows nothing, and even the expert comparatively little. If and when a primitive people has been in contact with the great civilized and civilizing nations, the influence is not obvious, and although decorative elements often have a "family likeness" this may be more apparent than real. And yet, through all these problems and, as it were, brushing them aside, there is our common humanity which makes us "thrill" just because we understand the *natural* language of art, which differs, of course, entirely from the language of ethnology.

For such reasons the present exhibition at the Burlington Fine Arts Club has a much wider appeal than might otherwise be the case.

As the prefatory note states, the exhibits are predominantly from West Africa and the Pacific; and, as

might be expected, mostly concerned with magic ritual; but we find also purely utilitarian articles such as food bowls and "spatulae used in putting lime into the mouth for chewing betel." Naturally, axes and fighting clubs were—like our own mediæval cannons and guns—elaborately decorated. Whilst unquestionably sheer delight in decoration as such played its part, ornament and decoration had its symbolic significance or magical purpose; of all this we know little. What appeals, to us is the inventiveness with which these peoples gave *meaning* an æsthetical form.

Probably an "Ivory Mask, formerly inlaid with bronze" (110) from Benin approaches most closely to European conception of almost "classical" beauty. It is amazing in its calm design, the vitality of its realism and its decorative value. But a "Wickerwork Shield, from the Solomon Islands" (219), is no less appealing in the calm rhythm of its design and the charm of its brown and mother-of-pearl colour. On the other hand, the "Wooden Spear Rest," from the Sandwich Islands (188), is quite remarkable for the way in which the violent acrobatic contortions of the figure have been turned to æsthetical account. A "Wooden Mask with human hair and fur eyebrows" (80), from Washington State, is highly dramatic in the wild excitement of its Ainu-like hirsuteness. One wonders how it got to "Washington State."

Grotesque and quiet realism in portraiture are respectively equally remarkable in the "Wooden Mask," with caribou's incisor teeth set in mouth (44), an example of Eskimo art; and "Wooden Mask, representing a woman wearing a lip plug" (76), from Queen Charlotte Island.

It will be seen that quite apart from ethnographical associations and historical or stylistic matters—such as the origin of the "strapwork" in the "Ivory Sistrum" (66), from Benin; or the fact that "Horn Spoons," from North-West America (82), have a characteristic affinity of design with the bronze spoons of Korea—there is the great variety and ingenuity of æsthetical expression, not to mention the craftsmanship of peoples who had only the most primitive tools at their disposal.

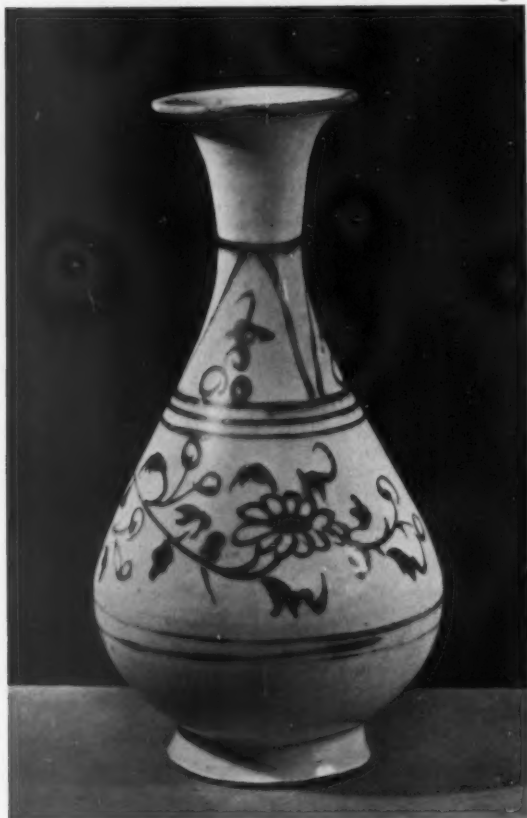
The exhibition, which remains open all the summer, is pre-eminently worth a visit.

H. F.



MESSRS. JOHN SPARKS' EXHIBITION OF  
CHINESE ART

Discriminating lovers of Chinese art know that in the exhibitions periodically held at 128, Mount Street they can rely on finding material well worthy of attention, and that held in June was no exception to this rule.



YING CH'ING BOTTLE PAINTED IN UNDERGLAZE  
RED (John Sparks)

The classes most richly represented were jade of the Ch'ien Lung period and porcelain of the Sung dynasty, more especially the Ting, celadon and *ying ch'ing* varieties. Of the latter family one specimen, here illustrated, deserves particular mention, for it bears decoration, almost unknown in porcelain of this type, in underglaze red. The exhibition includes a number of highly attractive specimens of animal portraiture of various dates and materials. Among the ceramic examples may be noted a T'ang model of a tiger with green iridescent glaze, a small celadon water-pot in the form of a toad, found in excavation and ascribed to the Sui dynasty (A.D. 581-618), and a stoneware figure of a monkey holding a peach and accompanied by two of its young. The last-named object is curiously attractive, and is covered with a yellow glaze with touches of green and aubergine; it is assigned to the Ming dynasty. Two bronzes may also be noted in this connection, a

Han head of a ram with curving horns and protruding tongue, and a large gilt Ming figure of a deer with upraised head. W.K.

OUR COLOUR PLATES. FRONTISPIECE  
PORTRAIT SKETCH OF THE LATE COLONEL  
T. E. LAWRENCE (Lawrence of Arabia) BY THE LATE  
SIR WILLIAM ORPEN, R.A.

By courtesy of Miss Margaret Harmsworth we publish this interesting study of Colonel Lawrence, which has not been reproduced before. It is often remarked that oil colour sketches by master painters are more satisfying than the "finished" painting, and it will be admitted that this beautiful study could hardly be improved by any further elaboration. On the other hand, one feels that it might very well have lost much of its vigorous sense of vitality. What there is here reveals the artist for what he was, a supreme draughtsman with a feeling for colour far beyond most of his contemporaries.

PORTRAIT OF LEONELLO D'ESTE BY PISANELLO  
(1397-1455)

No visitor to the great Italian Exhibition in London during 1930 is likely to forget this exquisite little panel, 11 in. by 7½ in., lent by the Canara Academy Bergamo, and now it has once more been generously sent, among other great masterpieces, to the Exhibition of Italian Art at the Petit Palais in Paris.

It is supposed to have been painted about the year 1444. The son of a citizen of Pisa, the artist was trained in Verona among the fresco painters of that city; later he worked in Venice for three years. Pisanello was a noted medallist, and he produced a famous medal of Leonello d'Este in commemoration of his marriage.

The well-known picture by Pisanello in the National Gallery of St. Anthony and St. George has a cast of this medal on the frame.

*Omission.*—We regret that in our note on page 376 of the June issue of *Apollo* discussing two painted bookcases it was not mentioned that they are the property of Messrs. Mawers, Ltd., 223, Fulham Road, S.W.3.—Editor.

Letter to the Editor.

NEW LIGHT ON OLD MASTERS

SIR,—May I be allowed to add a few words of comment to Professor Laurie's critique of my critique.

I quite understand why Professor Laurie does not agree with my opinion that his interesting book deals "pre-eminently with irrelevant values," and also why he believes that my attitude comes "perilously near that of a man who says: 'I know nothing about pictures, but I know what I like.'"

The point at issue is whether objective "knowledge" of art is as relevant to judgment as individual "experience."

May I illustrate my view by an analogy?

If a hepatologist—or specialist in liver—could be said to have as relevant an appreciation of *pâté de foie gras* as a gourmet then, in my view, the answer could be in the affirmative; if, on the other hand, the specialist's knowledge is irrelevant to the gourmet's experience, the answer must be in the negative.

I agree, therefore, that the difference between my attitude and that of the man "who knows what he likes" is not categorical, though the value of his judgment is, I believe, diminished because his experiences of works of art are probably few and unrelated whilst mine are many and related and analysed. Professor Laurie's attitude, on the other hand, seems to me to minimize *experience* if not to dispense with it altogether and to replace it by "instructed opinion"—quite a different matter.

This problem is, of course, not "the only question," and I must protest that I never said it was.

Yours faithfully, H. F.

## NOTES OF THE MONTH

### THE BRITISH ANTIQUE DEALERS' ASSOCIATION— ORDINARY GENERAL MEETING AND ANNUAL BANQUET

In common with many other Associations, the annual gathering of the British Antique Dealers' Association, both for business and social recreation, took place in May. This year the eighteenth ordinary general meeting of this Association was held on Wednesday, May 29th, by the courtesy of Messrs. Robinson, Fisher and Harding, at Willis's Rooms, King Street, St. James's, the President, Mr. Charles W. Holmes, occupying the chair.

The Report and Accounts for the year were adopted, and the following officers for 1935-1936 were elected: President: Mr. Cecil F. Turner; Vice-Presidents: Mr. Saville Bell, Mr. Gerald W. Kerin, Mr. Lionel J. Law; Hon. Treasurer: Mr. Harry R. Hancock.

The following new members were elected to fill the vacancies occurring on the council: Messrs. Harry Armstrong, A. Randolph Brett, C. A. Christy, J. R. Cookson, R. F. Lock, W. Muirhead Moffat, Harry Simmons.

The general business was followed by a discussion on matters of general interest and the proceedings terminated with votes of thanks to Messrs. Robinson, Fisher & Harding for the use of their rooms for the meeting, and to the Chairman for services rendered to the Association during the year, and for his conduct of the chair at the meeting.

The fourteenth annual banquet took place on Thursday, May 30th, at Grosvenor House, Park Lane, and went off, as usual, with much enthusiasm and good feeling. We hear so much to-day of the alleged evils of competitive business that it is pleasant to note how this Association of business people, with many opposing interests, not only can be, but actually is, working together in friendly co-operation for the well being of all concerned. One can only speak thus from the point of view of a guest—and to be a guest at one of these annual banquets is to know that the hospitality of the B.A.D.A. goes far beyond the limits of mere sufficiency.

The President announced the despatch of a telegram of congratulation to Their Majesties the King and Queen on the Silver Jubilee, and read, amid applause, Their Majesties' reply, sending warm thanks to all concerned. After the usual loyal toasts, Mr. Arthur Churchill proposed "Our Guests" in a very happy speech, and having referred to the presence of Sir Eric Maclagan and other distinguished visitors he coupled the toast with the name of the Guest of Honour, the Marquis of Lothian, C.H., who replied with a most interesting speech touching on various topics, but that which was of most concern to those present was the question whether something could not be done to preserve for future generations the historic dwelling-houses of Britain. He pointed out that there are now only about fifty-seven great houses like Knowle, Blenheim or Castle Howard. On the smaller side, the country houses of great beauty are said to be estimated at about 560, and that there is no doubt, in course of time not far distant, most of this deposit of national beauty will be in danger of destruction.

Lord Lothian made various suggestions to meet the situation, the first being that the Historical Monuments

Commission should be invited to make a survey of the historical dwelling-houses of Britain and their gardens and report to Parliament as to what they think are the houses of historical importance, and what are their contents, so as to get an idea of the size of the problem.

Secondly, he thought that the house and gardens might be treated in the same way as pictures and furniture are to-day scheduled for exceptional treatment, and exempted from death duties so long as they are not sold. Finally, Lord Lothian thought that the National Trust might be authorized to acquire estates by donation, purchase or otherwise, and hold funds by which they could maintain and even let to suitable people. The speech was listened to with the greatest appreciation by the large audience.

Mr. Livingstone Baily (hon. secretary) then presented to the retiring President a replica of the President's medal presented by the late Mr. Fredk. Parsons, together with an illuminated address from the Association.

The President, in rising to present to Mr. Frank Partridge the Golf Challenge Cup, remarked that it was now ten years since Mr. Partridge gave this Cup to the Association for the Golf Section, and after ten years of struggle he had now won it himself.

The toast of "The British Antique Dealers' Association" coupled with the name of the President, Mr. C. W. Holmes, was then proposed by Sir Robert Witt, who advised members of the Antique Dealers' Association to live down and indeed fight down the idea that the profession is a "luxury profession" any more than the professor of education is dealing in luxury, for the civilized world cannot live if art be considered as something of a luxury, something which comes after other things.

At the close of the proceedings, which included a well-rendered musical programme, the evening was continued to a late hour in the ballroom.

The following members and guests also attended: Mr. F. J. Abbott, Mr. Norman R. Adams, Mr. M. Adams-Acton, Mr. and Mrs. T. W. Bagshawe, Miss Elizabeth Baily, Miss Marjorie Baily, Mrs. T. Livingstone Baily, Mr. Christopher Bateman, Miss Bellesi, Mr. and Mrs. G. Bellesi, Mr. and Mrs. Philip Blairman, Mr. and Mrs. Walter Blairman, Mr. Blaxter, Mr. Edgar E. Bluett, Mr. and Mrs. J. M. Botibol, Mr. Bowyer, Miss Boyce, Miss Betty Bradfield, Mr. and Mrs. C. Carr, Mr. A. C. R. Carter, Miss Churchill, Mrs. Arthur Churchill, Mr. and Mrs. Cosman J. Citron, Mr. and Mrs. J. Clifford-Smith, Mr. H. C. Cohen, Miss Cook, Mrs. Craddock, Mr. and Mrs. H. V. Davidson, Mr. and Mrs. Harold Davis, Mr. Dawson, Miss Dewynter, Mr. and Mrs. John Doorly, Mr. and Mrs. Drage, Mr. Herbert Duncan, Mr. and Mrs. Emblow, Mr. E. J. Everson, Miss Fox, Mrs. Harry Freeman, Mrs. Gerstel, Sir Nicholas and Lady Grattan-Doyle, Mr. and Mrs. Danton Guerault, Miss Gwynn, Mr. and Mrs. Leslie Hand, Mr. S. Derek Hand, Mr. T. Leman Hare, Mr. Harold Harmsworth, Mr. and Mrs. Sidney Harris, Mr. and Mrs. Hart, Mr. G. Hedley, Mr. and Mrs. G. D. Hobson, Mrs. C. W. Holmes, Mr. and Mrs. C. W. D. Holmes, Mr. John S. Holmes, Miss Violet Holmes, Mr. Geoffrey Horsman, Miss Howes, Mrs. Howson, Miss Humberstone, Mr. and Mrs. Ernest Ingram, Mr. Pierre Jeannerat, Miss Joyce, Mr. Judkyn, Mr. and Mrs. H. W. Keeble,

## A P O L L O

Mr. Gerald W. Kerin, Mr. and Mrs. F. E. L. Kern, Mr. R. A. Kern, Mr. and Mrs. B. Kerry, Miss P. Kerry, Mr. Ketcheson, Mr. and Mrs. Leonard Knight, Mr. and Mrs. Harold Landsberg, Mr. and Mrs. H. M. Lee, Mr. R. A. Lee, Mr. and Mrs. E. G. Lehmann, Mr. Dick Levi, Mr. and Mrs. Lionel J. Levi, Mr. and Mrs. Alexander G. Lewis, Mr. and Mrs. James Lipscombe, Miss Lowes, Mr. and Mrs. J. Lyttleton, Sir Eric and Lady MacLagan, Mr. Francis Mallett, Miss Manasseh, Miss Marks, Mrs. Joseph Marks, Mr. Terence McKenna, Mr. and Mrs. St. G. Mivart, Mr. Modiano, Mr. Monger, Mr. and Mrs. Bertie Neale, Mr. Martin S. Norton, Mr. Richard H. Norton, Mr. and Mrs. S. H. Owen, Mr. and Mrs. Claude Partridge, Mr. and Mrs. Frank Partridge, Mr. and Mrs. J. Bernard Perret, Mr. G. Russell-Hay, Mr. and Mrs. H. Gould Rye, Mrs. Charles J. Sawyer, Mr. Raymond Sawyer, Mr. Stanley Sawyer, Miss Simmons, Mr. Simmons, Mr. Peter Sparks, Miss S. Spiers, Mr. Frank Stoner, Mr. and Mrs. Malcolm Stoner, Mr. and Mrs. Ralph Stoner, Mr. Frank Surgyer, Mr. E. H. Symonds, Mr. and Mrs. J. Rochelle Thomas, Mr. Douglas Thomson, Mr. W. Charles Tozer, Mr. and Mrs. R. E. Trouncer, Mrs. Cecil F. Turner, Mr. Kenneth Upjohn, Mrs. van Koert, Mr. van der Wonde, Mr. Richard Vick, Mr. Desmond Walter-Ellis, Major and Mrs. F. W. Warre, Mr. and Mrs. Ernest A. Watkins, Mr. Victor A. Watson, Miss Barbara Wellby, Mr. Guy S. Wellby, Mr. Edward Wenham, Mrs. Wheeler, Mr. D. N. Whitaker, Mrs. M. A. Whitaker, Mr. Frank B. White, Mr. Temple Williams, Lady Witt, Mr. A. F. Wolsey, Mr. and Mrs. Samuel W. Wolsey, Mr. and Mrs. G. L. Worlock, and Mr. Neville Wyburd.

T. L. H.

### "PICTURE HIRE, LIMITED"

A PICTURE-LENDING LIBRARY OPENED AT  
56, BROOK STREET, W. 1

The idea of a "Picture Lending Library" has been "in the air" for years. Now Picture Hire, Ltd., have materialized it, mainly owing to the enthusiasm of Mr. D. Rawnsley. Judging from the success of its opening day, when no less than thirty-five pictures were hired out and three sold outright, it looks as if it really fulfilled a long-felt want. Amongst the pictures let out on hire were four by Cedric Morris, a Dunlop, a Paul Nash, a Laura Knight, a Procter and a De Glehn. It will be judged from this list that subscribers will have a wide choice amongst living artists, and we hope that the activities of Picture Hire will benefit all concerned.

### OTHER EXHIBITIONS

Major A. Radclyffe Dugmore's "Salmon Pools and Big Game Paintings" exhibited at the Greatorex Galleries are competent, straightforward statements of the facts to which they relate. The rivers Avon, the Wye, the Usk, the Dee, the Spey and others have been visited by the artist, and records made of their more or less famous pools. Tigers, elephants, lions, oryx have, so to speak, fallen to his "brush" with unflinching aim. Nevertheless, the pictures are more likely to appeal to the angler and the big game hunter than to the sheer lover of painting, since the artist has more obvious affection for his subject than for his medium or for design as such.

Mr. William Johnstone, who exhibited his paintings at the Wertheim Gallery, might be described as a romantic cubist. He is, however, above all, a sensitive and rather impressive colourist, who treats nature as subordinate to his mood. "Eildon Hills" and "Street Musicians" may be selected as typical of his powers as an interpreter of views and moments, whilst Portrait (6) and "Richard Church" prove him to be not only a colourist but also a good interpreter of portraiture.

Mr. Martin Hardie, in his exhibition of water-colours at the Walker Galleries, continues with increasing success in the path of water-colourists of the old school tradition. His technique is neat and clean, his brushwork restrained, his design well considered. There is nothing spectacular in his handling of the medium, nor does it often fall below his obvious intentions. It is difficult to choose, therefore, between his subjects, which range from the home counties to the west and north of England and from the Seine to Corsica and Algiers. Here, indeed, is a cause for criticism, in that his colour and his light hardly varies whether he finds it in Suffolk or in Sens, in Wales or in Ajaccio.

Mr. Gerald Hollis is one of the large number of self-taught artists who as such gain what is in effect a rather unfair advantage in that the self-training is used to draw attention to their work. Self-training, however, is as little relevant as an empty pocket or substantial private means. An artist is to be judged by his performance and by nothing else. Mr. Hollis evidently is a man with an especially good and rather elegiac feeling for colour. His best qualities in the Brook Street Gallery's exhibition are seen in the picture "Tempestuous Dawn." It would, however, be doing him a bad service to suppress the fact that he has still a good deal to learn about form and texture and the ambience of space.

Herr Artur Loewental is an Austrian sculptor who has specialized in portrait reliefs in bronze, in medallions engraved in rock crystal, and intaglios engraved in Cornelian. He is obviously a craftsman of great skill, a fact which emerges forcibly from a cup with two handles in the form of Panthers, and a round bowl with an engraved relief of "Prometheus," which form the principal attractions of his exhibition at the Beaux Arts Gallery. Though for obvious reasons not likely to be so popular in this country, his von Kluck and Hindenburg medals deserve mention as being more especially remarkable in design and execution as well as association.

Monsieur Doboujinsky's name will be familiar to those who have studied stagecraft, for he is the designer of the *décor* for Balief's "Chauve Souris," for the Lithuanian opera and ballet, and, indeed, many other ballets and operas produced in the Brussels Theatre de la Monnaie, Amsterdam, St. Petersburg, etc. He has also "produced" the present Russian exhibition. His exhibition at the Wertheim Gallery is, however, mainly remarkable for the water-colours of the unfamiliar Lithuanian scene. These streets and squares in Memel and small Lithuanian villages and the even stranger church and country house interiors he brings before us with an eye both for their strangeness and its æsthetical possibilities. Familiarity with scene painting has, one feels, enabled him to summarize the essentials of "pattern" and light. An interesting show this.

H. F.



# ART IN THE SALEROOM

PICTURES & PRINTS · FURNITURE · PORCELAIN & POTTERY  
SILVER · OBJETS D'ART

BY W. G. MENZIES

**D**URING the month of May pictures and drawings, including the Joel and Heseltine collections, to the value of over £120,000 came under the hammer, furniture, china and bric-à-brac largely made up by the Joel and Steinkopff sales, produced about half this sum, while sales of silver and jewels amounted to nearly £50,000. The combined totals of the sales held at the two principal rooms, CHRISTIE'S and SOTHEBY'S, during May, therefore, amounted to about a quarter of a million, indication enough of the arrival of the long-expected revival in the art trade.

There are several facts which stand out very clearly in considering this large dispersal of art objects. The demand for XVIIIth century English pictures is as great as ever, English furniture of the same period holds a paramount position in the furniture market, while the demand for old English silver is still unsatisfied.

On the other hand, Renaissance art objects and Continental furniture, as was proved by the result of the Steinkopff sale, seem for the moment to be out of favour, while the prices made in the first part of the Joel sale show that French XVIIIth century art objects and porcelain are similarly under a cloud.

Nevertheless, taken as a whole, the results of the May sales should definitely silence those who have so consistently refused to believe that there could be an end to the period of depression from which the art trade has suffered for so long. There is now apparently plenty of money available for the purchase of art treasures, and, with the demand increasing every week, prices cannot fail to reach once again the level prevailing before the disastrous effects of trade depression and the American financial debacle had such a serious effect on art prices generally.

## PICTURES

Apart from the sale of the collections of pictures formed by the late Mr. S. B. Joel and the late Mr. J. P. Heseltine, which are treated elsewhere, the most important dispersal of pictures held during May was of that formed by the collection of ancient and modern pictures and drawings, the property of the late Mr. Edward Steinkopff, Mr. F. C. Schweder, Lady Juliet Duff, and others, held at CHRISTIE'S rooms on the 24th. The day's sale produced £106,698, of which sum the Steinkopff pictures contributed £7,310.

Mr. Steinkopff bought many of his pictures at the famous Magniac sale in 1892, and of these the chief work was a painting of Philippe Le Beau, 16 in. by 11½ in., by Pieter van Coninxloo, which fell to a bid of £861 as against £120 forty-three years ago. The sale of two portraits by Jean Clouet was not so happy. They each cost £913, but one of Francois I, 10½ in. by 8½ in., failed to make more than £546, and the other of Henri II, 10½ in. by 8½ in., went for no more than £399. There was an even greater decline in the value of a painting of "The Virgin and Child with St. John," 39 in. by 28 in., by Lorenzo di Credi, which at the Earl of Dudley's sale in 1892 realized £2,520. It now made only £525. Other works by old masters included a view of the Grand Canal, Venice, 24 in. by 38 in., by Canaletto, £567; a portrait of Henry Howard, Earl of Surrey, 12½ in. by 10 in., by Holbein, £483; a portrait of a young man, 7 in. by 5½ in., by Corneille de Lyon, £330 5s.; and a pair of portraits of a gentleman and lady signed and dated 1634, 32 in. by 25½ in., by C. Jonson, £241 10s. This pair of portraits at the Earl of Egremont's sale in 1892 realized £634.

There were less than a dozen oil paintings by modern masters, and of these only three call for mention. "The Return from the Pasture," 32 in. by 51 in., by Rosa Bonheur, £110 5s.; "None but the Brave deserve the Fair," 27½ in. by 35 in., by Sir E. Landseer, £152 5s.; and "Reading the Bible," 45 in. by 60 in., by the once popular T. Faed, £81 18s., as against £1,650 in 1884.

The sale of the water-colours was on the whole disappointing, several of them realizing far below their previous auction room

valuation. There were five works by Turner, of which the chief was "Oberwesel," signed and dated 1840, 13½ in. by 21 in., which in 1868 sold for £903, and in 1899 for £1,071. It now fell to a bid of £630. "Hardraw Fall," circa 1815-17, 11½ in. by 16½ in., also by Turner, went for £81 18s.; and "Rome: The Tomb of Cecilia Metella," circa 1818, 5½ in. by 8½ in., bought in 1875 for £336, went for £86 9s.

Two works by P. De Wint also showed a depreciation, "A Distant View of Lancaster," 12½ in. by 36½ in., making £178 10s. as against £950 at the Quilter sale in 1875, and "A Distant View of Lincoln," 10½ in. by 34½ in., apparently the same picture that was sold in 1878 for £761, going for £199 10s.

The following must also be recorded: "A River Scene," 21½ in. by 32 in., by Copley Fielding, £189; and "Bow Hill, Sussex," 16½ in. by 23½ in., by the same, £110.

In the other section of the sale mention must be made of "The Young Bull," 23 in. by 28½ in., a work by Paul Potter, signed and dated, 1647, £546 as against £220 10s. in the Baring sale in 1848; "Flowers," 21 in. by 17½ in., by A. Bloemmers, £136; "Flowers and Fruit," 30½ in. by 22½ in., £336; "The Mirror," 35 in. by 19½ in., by P. Wilson Steer, £115 10s.; "Le Lavair d'Osny," 17½ in. by 14 in., by Camille Pissarro, £131 5s.; a sketch by Lawrence, "Head of a Young Girl," 22 in. by 17½ in., £131 5s.; and "A Girl in a Brown Bodice," 21 in. by 17½ in., by J. B. Greuze, £126.

Pictures from the Erle-Drax collection, removed from Slantigh, Wye, Kent, were the chief feature of a sale totalling £5,077 held at CHRISTIE'S rooms on May 10th, only one item



HENRY HOWARD, EARL OF SURREY Holbein  
(Steinkopff Collection. Christie's, May 22nd, 1935)

among the other properties calling for notice. This was a painting of Bianca Capello, 33½ in. by 26 in., by A. Bronzino, which realized £504.

The outstanding lot in the Erle-Drax section was a small panel, 19 in. by 14½ in., of the "Mystic Marriage of St. Catherine," given in the catalogue to Memlinc. This made £609. There must also be mentioned "The Charborough Hunt," 56 in. by 78 in., by R. B. Davis, £157 10s.; "Lovers," an oval, 16 in. by 13 in., by Greuze, £168; "The Gardens of a Country Mansion," 44½ in. by 59 in., by P. De Hooch, £110 5s.; "St. John in the Wilderness," 35 in. by 42 in., by Jan Swart van Groningen, £157 10s.; a portrait of Gian Carlo de Medici, 81 in. by 41½ in., by Velasquez, £178 10s.; "The Legend of the Bell," 68 in. by 83 in., by Zurbaran, £252 (£78 15s. in 1872); and "St. Francis of Xavia," 93 in. by 64 in., by Murillo, £399. This last picture was taken from the carriage of Joseph, King of Spain, brother of Napoleon, at the Battle of Vittoria.

There were one or two surprises at an extremely interesting sale of pictures and drawings, totalling £7,813, which was held at SOTHEY'S rooms on May 21st. A small portrait of a Gentleman, 12 in. by 9½ in., by Giovanni Bellini, fetched the unexpectedly high figure of £2,800, and a head of a Female Saint, 18½ in. by 15½ in., given in the catalogue as by Zurbaran but believed by some to be the work of Velasquez, which sold for £1,150. A good price, too, was realized for a portrait of Anne, Marchioness of Abercorn, 30 in. by 25 in., by Lawrence, this going for £950.

Other works worthy of record included a portrait of G. A. S. di Acquaviva, 47 in. by 37½ in., attributed to Titian, £290; "Fording the Stream," 21½ in. by 16½ in., by P. Wouvermans, £130; portrait of John Corbet, 38 in. by 27½ in., by Pompeo Battoni, £160; a portrait of Mr. Marster, Lord Mayor of Hull, 29 in. by 24½ in., by F. Cotes, £225; and a sporting subject, Sir John Leighton, of Loton Park, and others with hunters and hounds in a landscape, 38 in. by 56 in., by James Seymour, £135.

At CHRISTIE'S, on May 31st, following the sale of the Joel pictures, a number of old masters and early British portraits from various sources added a further £12,338 to the day's total.

The chief picture was a portrait of Mrs. John Pattison, 49 in. by 39 in., by Raeburn, which sold well at 2,000 gs.; a portrait of Sir Robert Clayton, 35½ in. by 27½ in., by Beechey, made 1,000 gs.; and 1,600 gs. was given for Lawrence's portrait of the Countess of Guilford and her daughter, 94 in. by 57 in. This last picture was the property of Lord North, and was apparently the same work that was bought in for £2,205 in 1930.

There was a big depreciation in the sale of Lawrence's portrait of Lady Elizabeth Whitbread, 29 in. by 24 in., the property of Earl Grey. In 1905 it realized £2,100 in 1930, at the Barnet Lewis Sale, its value had increased to £3,360. It now only made 620 gs.

Two other pictures remain to be mentioned. A painting of St. Thomas, 43½ in. by 30½ in., by El Greco, 720 gs., and a group by Zoffany, Peter Friell and a friend, 29½ in. by 24½ in., 640 gs.

Messrs. NORFOLK & PRIOR had a successful sale of the contents of Syston Court, near Bristol, and, considering the large size of many of the pictures, the prices realized were very satisfactory.

A picture of the Thames frozen over with Old London Bridge in the background, by Adrian Hondius, sold for 155 gs.; "The Bucknall Hunt," by J. Ross, 110 gs.; "The Countess of Rutland," by D. Mytens, 130 gs.; "The Duke and Duchess of Buckingham," by Sir Godfrey Kneller, 70 gs.; "Admiral Blake's Victory at Santa Cruz," by W. Van de Velde, 82 gs.; the Vandyck portrait of Lady Anastasia Digby, 100 gs. The total of the sale was about £4,000.

#### THE JOEL COLLECTION

The sale of the collection formed by the late Mr. S. B. Joel, removed from his mansion in Great Stanhope Street, which was held at CHRISTIE'S rooms in the last week in May, proved to be the most important dispersal as yet held this season. The pictures produced a total of £66,420, and the furniture, china and art objects a further £13,391.

The pictures sold especially well, many showing an appreciation on their previous saleroom valuation, and one need now have no doubt that the long expected revival in the picture market has arrived.

The outstanding picture was Hoppner's portrait of his wife, 29½ in. by 24½ in., which Mr. Joel acquired at the CHRISTIE

sale in 1913 for £9,765. It now made the considerably enhanced figure of 11,500 gs., being generally accepted as one of the finest portraits by this artist that has ever appeared in the auction room.

A far greater appreciation was made over the sale of "The Woodland Maid," 50 in. by 39 in., by Lawrence, which made 9,500 gs. as against £1,102 10s. in 1904, when it was bought in the sale of Miss G. L. Murray, a descendant of the sitter.

Of the two works by Gainsborough the chief was a portrait of the Charleston Children, 57 in. by 46 in., which made 3,300 gs. The other, a half-length of Anne, Lady Bateman, 29½ in. by 24½ in., going for 920 gs.

There were two other Hoppners in the sale, both of which showed a depreciation in their purchase price. "The Hurdy Gurdy Player," 29½ in. by 24½ in., which in 1896 sold for £1,550, made as much as £7,927 in the Hudson Sale in 1910, but now the best bid that could be obtained was one of 4,800 gs. The other picture, a portrait of Lady May Grenville, 50 in. by 39 in., which in the Doughty Sale in 1902 made as much as £8,190 now failed to realize more than 1,300 gs.

Mr. Joel's collection of twenty-four works by George Morland met a varying fate. Some showed an appreciation, but others indicated by the bidding that they had not the confidence of the room.

Of the nine works by Romney the chief was his charming portrait of Lady Hamilton as a Welsh girl, 49 in. by 39 in., which made 5,200 gs. as against £2,850 in the Jesse Sale and £2,205 at the Samuel Wertheimer Sale in 1892. The others were Miss Boone and Master Boone, 59 in. by 47 in., a picture for which the artist received 70 gs., 3,500 gs.; Lady Hamilton as "Cassandra," 49½ in. by 37½ in., 1,200 gs. (£8,925 in 1929); Lady Craven, a sketch, 50 in. by 40 in., 550 gs.; Mrs. Charteris and Children, 79 in. by 57 in., 560 gs.; Lady Hamilton as "Ariadne," 31 in. by 26½ in., 2,700 gs.; Lady Hamilton, a half-length in white, 31 in. by 26 in., 310 gs.; Lady Hamilton as "Supplication," 19 in. by 15½ in., 400 gs.; and a head of Lady Hamilton, 15½ in. by 14 in., 350 gs.

Mention, too, must be made of a portrait of Mrs. Lumsden, 29 in. by 24 in., by Raeburn, which made 1,300 gs., as against 1,500 gs. in 1902; and the following three works by Reynolds: Mrs. Walsingham, 38½ in. by 28½ in., 550 gs.; the Hon. Frances Dornier, 15 in. by 12 in., 340 gs.; and Lady Catherine Manners when a child, 15 in. by 11½ in., 420 gs.

Mr. Joel's French and English furniture, Meissen porcelain and art objects, the dispersal of which occupied two days, met with a mixed reception. The Chippendale furniture sold well, but the other items, especially the Meissen porcelain, aroused moderate enthusiasm. The whole of the second day in fact was devoted to Meissen porcelain, but the 130 lots only produced the insignificant figure of £1,374.

There was, however, keen bidding for the Chippendale furniture, the twenty-three lots accounting for nearly half the day's total.

From the first item, a chair of about 1745, which made 320 gs., it was evident that, granted that it is of good quality, English furniture still holds a paramount position in the saleroom. A set of six chairs, 1740, made 350 gs.; another set with two armchairs, circa 1760, went for 480 gs.; and then the chief lot in this section was reached. This consisted of a set of eight chairs and a settee, circa 1740, well known to collectors through being illustrated in both Macquoid's "History" and "Dictionary." For this fine and beautifully carved suite 1,250 gs. was paid. A fine tripod wine table, 1750, sold well at 410 gs.; 310 gs. was given for a pair of carved and gilt torchères, circa 1760; 600 gs. for a kneehole commode, circa 1745; while among the tables were a library writing table, circa 1740, illustrated in Macquoid, 760 gs.; and two side tables, one of 1740 going for 400 gs., and the other of 1750 making 360 gs.

The sale concluded with the famous Louis XV Beauvais tapestry suite of ten fauteuils and a settee covered with tapestry woven with subjects from "La Fontaine's Fables," which fell to a Frankfurt dealer at 2,600 gs.

#### THE HESELTINE COLLECTION

The sale of the extensive collection of pictures and drawings formed by the late Mr. J. P. Heseltine, which occupied SOTHEY'S rooms for three days in the last week in May, indicated pretty clearly that there is a steadily growing demand on the part of collectors for old master drawings of every school and period.

## ART IN THE SALEROOM



SET OF THREE SÈVRES VASES AND COVER  
(Steinkopff Collection. Christie's, May 22nd, 1935)

The pictures sold well, but the feature of the sale, which totalled £14,656, was the consistently keen bidding for the drawings.

Among the pictures the chief item was a pastel of a lady in oriental costume, 27 in. by 20 in., by J. M. Liotard, which sold well at £600. It will be recalled that Mrs. Heseltine gave a somewhat similar work by Liotard to the Nation in memory of her husband. Other pictures which must be recorded are a delightful painting by Boucher "L'Attention Dangereuse," 14½ by 11½, £280; a painting of a horse, shepherd and horseman, 36½ in. by 39½ in., by Albert Cuyp, £430 (£435 in 1886); a wooded landscape, 11½ in. by 13½ in., by Gainsborough, £350 (£102 in 1874); "Among the Dunes," 12½ in. by 21 in., by J. van Goyen, £240; "The Madonna and Child Enthroned," 19½ in. by 13½ in., Modenese School, circa 1480, £230; "The Marriage of Peleus and Thetis," 10½ in. by 16½ in., by Rubens, a sketch for a lost picture, £360; and A Calm ("Le Coup de Canon"), 9½ in. by 8½ in., by W. van de Velde, Jun., £310. At the Hamilton Palace sale in 1882 this last picture realised £304 10s., and again at the Nieuwenhuys sale in 1886, £315.

The sale of the drawings opened with those by Italian and Spanish masters, and included a most interesting drawing in pen and ink and wash of Westminster with the unfinished bridge, 15½ in. by 28½ in., by Canaletto, which sold for £390. A fine portrait of a man, 18½ in. by 12½ in., in black chalk, by Franciabigio, made £300, and £54 was given for a Madonna and Child in pen and ink and wash, 9½ in. circle, by Andrea della Robbia.

Good prices amongst the Dutch and Flemish drawings were more numerous, the drawings by Rembrandt selling well. They included a view of Amsterdam, 6½ in. by 10 in., in pen and bistre wash, £450; a view over flat country, pen and sepia, 3½ in. by 8½ in., £50, and a portrait of a woman seated, pen and sepia, 7½ in. by 6 in., £52.

The French drawings were very numerous, and made some of the best prices in the sale. Notable items included a portrait of a lady in pencil, 11 in. by 8½ in., by Ingres, £155; a charming chalk drawing of Louise Boilly nursing her child, 13½ in. by 10½ in., by Boilly, £120; a classical landscape, in sepia, 10½ in. by 14½ in., by Claude Lorraine, £240; another landscape, a brush drawing, 7½ in. by 10½ in. by the same, £210; a woman seated, a pencil drawing, 11½ in. by 9 in., by Corot, £400; an interior with woman seated, red chalk, 13½ in. by 9½ in., by Fragonard, £265; and a portrait of a girl, pencil, 10 in. by 6½ in., by Ingres, £140.

The sale concluded with the English drawings and water-colours, which made consistently good prices. The first item to reach three figures was a water-colour of St. Michael's Mont, Normandy, 9½ in. by 16 in., by J. S. Cotman, which made £190,

two others, works by the same artist, view of the walls of the Alhambra Granada, 7½ in. by 5½ in. and a view of the Town Hall, Ghent, 14½ in. by 20½ in. going for £210 and £155 respectively.

The water-colours by Turner included only one item of first importance, this being a water-colour of Ehrenbreitstein, 9 in. by 11 in., which brought £150, as against £152 5s. in 1875.

Finally, mention must be made of a fine water-colour by Wheatley, painter of "The Cries of London," "A Scene at a Fair," 14½ in. by 21½ in., which sold for £94.

### THE STEINKOPFF COLLECTION

The sale of the collection of works of art of the Renaissance and the XVIIIth century formed by the late Mr. Edward Steinkopff, which occupied CHRISTIE'S rooms on May 22nd and 23rd, proved fairly conclusively that at the moment Renaissance art objects have a comparatively small appeal for the collector, so that, under the circumstances, the total (£14,962) realised must be considered satisfactory.

Many of the items in the catalogue were bought at the sale of the Magniac Collection in 1892, when the immense total of £103,000 was realised. At that time there were many wealthy collectors of Limoges enamels, XVIth century Italian bronzes and other Renaissance art objects, and prices accordingly ruled high. Now, with a greatly decreased demand, the sale showed some drastic revaluations. Most of the fine Limoges enamels fetched less than was paid for them in 1892, but there was one exception. This was a superb triptych, 8½ in. by 14½ in., circa 1530, executed probably in the Penicaud atelier. This triptych which realised £966, cost Mr. Steinkopff £735.

On the other hand, a pair of Limoges enamel candlesticks by Jean Courtois, with stands by Pierre Raymond, circa 1570, bought for £1,370, made only £497, and a casket, 6½ in. by 6½ in., by I. P., probably a member of the Penicaud family, went for £199 10s., as against £630 at the Magniac sale.



LE PETIT POINT ETCHING By C. Meryon  
(Heseltine Collection. Sotheby, June 3rd, 1935)



Of the Italian majolica the outstanding lot was a Caffaggiolo plate, 9 in. diam., early XVth century, decorated in the centre with a boy playing a lute, which realised £252.

The fine Italian bronzes failed to arouse the enthusiasm they would have done twenty-five years ago, when at the famous Taylor dispersal similar examples made remarkable prices. A pair of figures of David and Minerva, by Alessandro Vittoria, for instance, very similar to two on a pair of andirons at the Taylor sale which made the high figure of 9,200 gs., failed to provoke a higher bid than £294, and a rare model by Giovanni da Bologna, "Tarquin and Lucretia," a variant of the group in the Kaiser Friedrich Museum in Berlin, went for the moderate sum of £199 10s.

Mention, too, must be made of an early XVth century bronze vase decorated with friezes and foliage which sold for £325 10s., the highest price in this section.

Moderate prices, too, were made for the Venetian glass, all of which came from the Magniac Collection. A dark purple goblet, circa 1480, the foot unfortunately a modern restoration, though one of the earliest known specimens of its kind, made £215 5s. as against £225 in the Magniac sale; a pilgrim bottle, circa 1500, which cost £210, made only £120 15s., and a flask of the same period with engraved metal mounts made only £16 16s., though bought in 1892 for £231.

Meissen, Sèvres, and Oriental porcelain, and a number of French art objects made up the first day's sale. A pair of Sèvres 12½ in. vases and covers painted by Morin went cheaply at £157 10s.; and a number of snuff boxes made sums ranging from £100 to £150.

Prices were rather better on the second day, one of the first lots, a small French late XVIIth century tortoiseshell piqué casket, going for as much as £215 5s.

Of the foreign furniture the chief items were a set of four Louis XIV gilt wood torchères, 39 in. high, £173 5s.; a Louis XV marquetry toilet table by G. Peridiez, 27 in. high and 11 in. wide, £220 10s.; a pair of Louis XIV armchairs, £199 10s.; an Italian walnut cassone, 5 ft. 8 in., XVth century, £267 15s., and a walnut cabinet of the same period, 6 ft. 6 in. by 4 ft., £189.

Two items amongst the English furniture call for record. A pair of Chippendale mahogany armchairs with interlaced splats sold well at £315, and £105 was given for another armchair with scroll arms terminating in grotesque animals' heads.

The sale concluded with the tapestry and carpets which on the whole sold well. A very fine early XVth century Brussels panel 6 ft. by 5 ft. 6 in., woven with the Baptism of Christ, a close variant of the famous panel in the Vienna Imperial Collection, sold for £1,837 10s.; another Brussels panel, rather later in date, 11 ft. 8 in. by 15 ft., woven with a Biblical scene, made £304 10s., and £399 was given for an early XVth century Flemish panel, 34 in. by 26 in., woven with St. Veronica and the Sacred Scarf.

Three XVth century Ispanan carpets made £1,428 between them, the chief, a beautiful example with ruby field, 22 ft. 9 in. by 9 ft. 5 in., going for the very moderate figure of £735.

#### SILVER

After a comparatively quiet period there was almost a surfeit of old silver in the London salerooms during May. Six sales produced a total of well over £30,000, one dispersal at SOTHEY'S rooms reaching the high total of £16,500, the largest sum realized for silver in one day since the sale of the Marquess of Lincolnshire's Collection at CHRISTIE'S rooms in 1928.

SOTHEY'S sale, which was held on May 30th, was in two sections, consisting of important English and Irish silver from various sources and the collection of Mediaeval and London spoons formed by the late Mr. H. D. Ellis. The first section realized £13,929, and the spoons £2,602. Four items contributed nearly £10,000 to the first total, all being acquired by a London dealer who acts for a wealthy American newspaper proprietor who owns a castle in Wales. Of these the chief were the sword and mace of the City of Galway, which, though failing to reach the reserve, were sold for £5,000 immediately after the sale.

That remarkable relic of King Canute, the Pusey Horn, fell to a bid of £1,900; £1,700 was given for a very fine William and Mary toilet service by Anthony Nelme, 1691; and a set of four early Charles II beakers, London, 1664, 30 oz. 17 dwt., made £1,141 9s. at 740s. an ounce.

This last lot was picked up by a private collector at the Coats Sale in Glasgow about six months ago for about £300,

its importance being quite unrecognized by the many members of the trade who were present.

Some early spoons sent to the saleroom by Sir Arthur Evans also sold well, five of them producing £1,050. They included a XVth-century "Wodewose" spoon, £215; a Henry VII apostle spoon, London, 1507, £260; and two Henry VIII apostle spoons, 1518 and 1533, which made £190 and £160 respectively.

A good price, too, was paid for a Queen Anne large chocolate pot by John Jackson, London, 1705, 33 oz. 12 dwt., which sold all at, realized £175.

The fifty-three lots forming the Ellis Collection of spoons also sold extremely well, realizing an average of about £50 a lot, no fewer than six spoons reaching three figures. These included an Edward VI baluster-top spoon, £205; a Mary Tudor apostle spoon, £135; an Edward VI parcel-gilt seal-top spoon, £160; and an apostle spoon of very early type, circa 1460-70, £150.

A notable lot, too, consisted of a set of twelve Charles II decorated trifold tablespoons, 1683, which realized £360.

As far as can be traced there is no other complete set of twelve decorated trifold spoons known to exist to-day.

On May 16th CHRISTIE'S held a sale of Old English silver from various sources, which realized a total of £3,812.

Notable items included a George I square salver by Samuel Margas, 1726, 59 oz., 80s. an ounce, £236; a Queen Anne plain tea kettle, stand and lamp by Simon Pantin, 1704, 93 oz., 60s. an ounce, £279; a George II two-handled cup and cover by Paul Lamerie, 1730, 54 oz. 18 dwt., 110s. an ounce, £301 19s.; a George I spherical tea kettle, stand and lamp by David Tanqueray, 1719, 57 oz. 12 dwt., 39s. an ounce, £112 6s. 5d.; a William and Mary two-handled cup by Benjamin Pyne, 1689, 36 oz. 14 dwt., 85s. an ounce, £155 19s. 6d.; and an elaborately decorated silver-gilt rosewater ewer and dish, 14½ in. diameter, XVIIth-century North Italian or South German work, £280.

The last item appeared in the Earl of Ashburnham's Sale over twenty years ago, when it was then believed by some to be the work of Cellini. It then realized £1,680.

CHRISTIE'S also held a somewhat similar sale on May 27th, when a total of over £4,000 was realized. This sum, however, was largely made up by the collection of massive silver formed by the late Mr. S. B. Joel, his silver-gilt dinner service alone, which weighed nearly 4,000 oz., making £830, a tea and coffee service £133, and a silver-gilt table service of 476 pieces £325.

SOTHEY'S held three other silver sales during May which totalled between them nearly £7,500, but the items sold were for the most part of moderate importance.

#### POTTERY AND PORCELAIN

The sale of the second portion of the collection of Old English pottery formed by the late Lord Revelstoke, which was held at PUTTICK & SIMPSON'S rooms on May 17th, produced a total of just over £1,500.

The chief prices were realized for the salt glaze and the figures by Ralph Wood, a salt glaze figure of Queen Anne, 7½ in., making £94 10s., the highest price in the sale. Other salt glaze pieces included a Jacobite cylindrical mug inscribed "Down with the Rump," 5½ in., £33 12s.; a pair of white figures of hawks, 8½ in., £63; and a pair of white figures of swans, 7½ in., £46 4s.

Of the Ralph Wood pieces two sailor Toby jugs totalled £108 3s.; a teapot and cover inscribed "Fair Hebe" made £37 16s.; and £42 was given for "Rustic Courtship," a group of a youth and a girl in translucent colours, 11½ in. high.

There were a few notable items amongst the porcelain and pottery sold at SOTHEY'S on May 3rd. A fine pair of K'ang Hsi *famille verte* beakers of European coffee pot form with *ling lung* decoration, 9½ in. high, going for £106; a pair of Chelsea figures of Chinese musicians, 12½ in. high, with gold anchor mark, making £60; and an important pair of Worcester jugs, 12½ in., of the Wall period with the seal mark, realizing £210.

Mention, too, must be made of a Paris porcelain dinner and dessert service, 296 pieces, which made £98.

At the same rooms on the 23rd a Worcester Japan-pattern dessert service of fifty pieces went for £72; and a Sèvres ewer and basin painted with flowers for £92.

## ART IN THE SALEROOM



CHARLES I FONT-SHAPED CUP, 1637  
(Christie's, June 3rd, 1935)

### OLD ENGLISH GLASS

The sale of the first portion of the important collection of English glass formed by the late Mr. Joseph Bles, for many years on exhibition at the Victoria and Albert Museum, proved to be a most successful affair at CHRISTIE'S on May 14th. The total reached the very satisfactory figure of £4,028.

As was anticipated, the outstanding item proved to be the Royal Oak goblet made at the Duke of Buckingham's glass house at Greenwich in honour of the marriage of Charles II and Catherine of Braganza and presented by the King to his friend Rouse.

It remained in the Rouse family for many generations until it was accidentally included in a sale of odds and ends, when it realized the trifling sum of 15s. Though passing through many vicissitudes it remained unbroken, finally passing into Mr. Bles's Collection. Its importance was evident by the bidding, which opened at £400, the goblet finally being knocked down for £580, the highest price ever paid at auction for a piece of English glass.

Especially good prices were made for some of the taper and candlesticks, two pairs of candlesticks, one *circa* 1740 and the other 1750, each making £78, and £44 being given for a pair of tapersticks, *circa* 1720.

The Jacobite glasses on the whole sold well, but it is believed that some of them failed to reach the big sums paid for them during the boom period. The following were the most important in the order of the catalogue: A wine glass engraved with a portrait of the Young Pretender, £175; a Fiat glass, £120; an "AUDENTIOR IBO" glass with full-faced portrait of Prince Charles Edward, used by him at the banquet given to him by the Ladies of Edinburgh, £92; a straight-sided goblet, a disguised Jacobite glass, £100; the REVIRESCIT goblet, £240; another goblet bearing the only known portrait of the Young Pretender facing towards the left, £240; and a wine glass with full face portrait bust of the Young Pretender, £90.

Among the other engraved portrait glasses were one with a portrait of Dean Swift and an inscription, formerly the property of the Earl of Cork and Orrery, which made £75; and another

engraved with a portrait of the Duke of Cumberland, for which £90 was given.

The Williamite glasses included a goblet engraved with the scene of the parade of Lord Claremont's Irish Volunteers in Dublin, *circa* 1760, which realized £50. This scene has been painted by Francis Wheatley.

Finally, mention must be made of a goblet engraved with Britannia bearing the olive branch, four ships in full sail, and the inscription, "O' Fair Britannia Hail," possibly issued in commemoration of the Battle of Quiberon Bay, which sold for £90.

### ETCHINGS AND ENGRAVINGS

On May 22nd and following day SOTHEBY'S held their usual monthly sale of modern etchings and English engravings, the total for the two days amounting to £1,441.

Prices on the first day were moderate, but the following items are worthy of record: "Children Nutting," in colours, by E. Dayes after G. Morland, £64; "Children Playing at Soldiers," in colours, by G. Keating after the same, £64; an etching by Rembrandt, "View of Amsterdam," with the foolscap watermark, £34; an impression of the published state of Muirhead Bone's "Demolition of St. James's Hall, Interior," £46; a fourth state on japan paper of Sir D. Y. Cameron's "North Porch, Harfleur," £42; and the same etcher's "Winchester Cathedral Interior," £32.

On the second day only one item reached £20, this being the only state of Arthur Briscoe's "Clewlines and Buntlines."

Herr C. G. BOERNER, of Leipzig, held an important sale of engravings from the collection of Prince Oettingen-Wallerstein in the last week in May, a collection especially notable for its examples of the engraved work of Rembrandt and Durer. For the past two centuries the Princes of Oettingen-Wallerstein have always been print collectors, and many of the prints in the sale had been purchased on publication and were practically in untouched condition.

The prices realized, however, were not exceptional, which was partly due to the absence of many important foreign buyers.

The chief Rembrandt etching was "The Three Trees," which fell to a bid of £600; "Ecce Homo" made £575; "Jan Lutma," £450; and the "Self Portrait at the Window," £160. The prices made for the Durers was surprising when their fine condition is considered. "The Passion of Christ" made no more than £300; "The Prodigal Son," £180; and "St. Jerome in his Study," £125.

Of the English prints the most notable was a portrait of Lady Hamilton, by J. R. Smith after Romney, which sold for £60.



ADAM WINGED BOOKCASE  
(Sotheby's, June 27th, 1935)

# HERALDIC ENQUIRIES

REPLIES by SIR ALGERNON TUDOR-CRAIG, K.B.E., F.S.A.

Readers who may wish to identify British Armorial Bearings on Portraits, Plate, or China in their possession, should send a full description and a Photograph or drawing, or, in the case of silver, a careful rubbing. IN NO CASE MUST THE ORIGINAL ARTICLE BE SENT. No charge is made for replies, which will be inserted as soon as possible in "Apollo."

B. 15. MESSRS. CHRISTIE'S. 1. ARMS ON SILVER TUREEN, COVER AND STAND. PARIS, 1726. Arms, quarterly, 1 and 4: Or, on a fesse between two chevrons sable, three crosses crosslet of the first, Walpole; 2 and 3: Vert, a lion rampant argent, Robsart. On an escutcheon of pretence: Argent, a fesse azure and in chief three lions' heads erased gules, Lombard. In the centre of the stand the Royal Arms of King George II.

These pieces must have formed part of the Ambassadorial plate of Horatio Walpole when he was serving as Ambassador at Paris 1724-28. He was created, June 4th, 1756, Baron Walpole of Wolterton, and died, aged 79, January 5th, 1757; he married, July 21st, 1720, Mary Magdalene, daughter and co-heir of Peter Lombard, by his wife Mariana Ernault; she died, at Whitehall, March 9th, 1783.

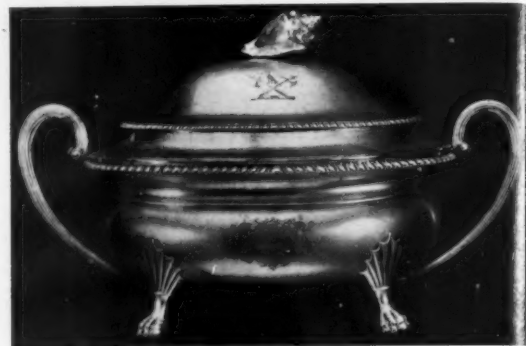
2. ARMS ON SILVER SALVER, LONDON, 1763. Arms, quarterly, 1 and 4: Per fesse or and argent an eagle displayed with two heads sable, Bouverie; 2: Gules, a chevron between three falcons argent, Urry; 3: Argent, on a bend gules between three pellets as many swans of the first, on a canton sinister azure a demi ram armed or between two fleurs-de-lys of the last, over all a dexter baton of the second, Clarke. Motto: Patria cara carior libertas.

This salver was engraved about 1763 for William Bouverie, 2nd Viscount Folkestone, eldest son of Sir Jacob Bouverie, 1st Viscount Folkestone, by Mary, daughter and sole heir of Bartholomew Clarke, of Delapré Abbey, co. Northampton. William, Viscount Folkestone was created Earl of Radnor on October 31st, 1765, and died January 28th, 1776.

B. 16. MR. RALPH HYMAN. 1. ARMS ON SILVER COFFEE POT, by THOMAS WHIPHAM, 1758. Arms: Gules, a fesse between two lions passant argent, on an escutcheon the badge of a Baronet. Crest: A lion's jamb erased and erect argent, grasping a broken tilting spear gules. Arms and Crest of Payre.



Sir Gillies Payne, 2nd Baronet of St. Christopher's in the West Indies; born there December 4th, 1720; succeeded his father December, 1738; purchased the estate of Tempsford, co. Bedford, and was Sheriff of that county 1772-73; died without legitimate issue, aged 80, January 31st, 1801. By Maria, daughter of John Keeling, of Pottons, co. Bedford, whom he married, probably in 1771, he had twelve children born before wedlock between 1754 and 1768, of whom two of the sons claimed and used the title of Baronet, as did their issue until the year 1900, when the titles were discontinued.



2. ARMS ON SILVER TUREEN, by JOHN CARTER, 1808. Arms: Argent, a chevron sable between three Cornish choughs proper.

These are the Arms of Johns, of Helston, co. Cornwall.

B. 17. MR. HOLLOWAY. ARMS ON GOLD RING. Arms, quarterly of twelve, 1: Azure, a chevron engrailed between three lions passant guardant or, Smyth, Viscount Strangford; 2: Gules, a fesse embattled counter embattled between three boars' heads erased argent, Judd; 3: Azure, three lioncels rampant within a bordure argent, Chiche; 4: Or, two chevronels and a canton gules, Criali; 5: Or, a cross voided gules, Crevecoeur; 6: Or, five chevronels gules, Avering; 7: Gules, a chevron between three cinquefoils or, Chichley; 8: Sable, a cross voided or, Appulderfield; 9: Ermine, a fesse vair, Appulderfield; 10: Or, on a chevron sable a mullet argent, Murfen; 11: Azure, a unicorn salient argent, Martyn; 12: Vert, a chevron between three eagles displayed or, Fineaux; surmounted by a Viscount's coronet. Crest: A leopard's head erased argent, pelletée, collared, lined and double ringed or. Motto: Virtus incendit vires. Supporters: Dexter, a lion rampant gules; sinister, a leopard proper, collared as in the crest.

The stone in this ring was probably engraved for Philip, 4th Viscount Strangford great-grandson of Sir Thomas Smyth, of Ostenhanger, co. Kent, who was made a K.B. at the coronation of Charles I, February 2nd, 1625-26, and was created, July 17th, 1628, Viscount Strangford of co. Down. Philip, the 4th Viscount, was born in 1715; succeeded in 1724 and became Archdeacon of Derry in 1769; he died, aged 72, near Palmerston, in Ireland, April 29th, 1787.

B. 18. MR. A. GILBERT. 1. LARGE OVAL SILVER TRAY, 1791. Arms: Argent, on a bend engrailed sable three mullets of the field, Entwisle; in pretence: On a chevron between three cinquefoils gules three leopards heads argent, Smith. Motto: Par ce signe à Agincourt. John Entwisle, of Foxholes, co. Lancaster; M.P. for Rochdale; High Sheriff of Lancashire 1824; married in 1812 Ellen, daughter and heir of Thomas Smith, of Castleton Hall, co. Lancs, and died in 1837. Sir Bertine Entwisle, Knight, fought at the battle of Agincourt, October 25th, 1415. Note: The tray must have been engraved after 1812.

2. CAKE BASKET, circa 1760. Arms: quarterly, 1 and 4: Argent, four barrulets and in chief three mullets pierced sable, Medley; 2 and 3: Chequy gules and or a canton ermine, over all on a bend azure a griffin's head erased between two martlets of the first, Raynes.

Made for George Medley, of Buxted and Conyborough, co. Sussex, grandson of Thomas Medley, of Buxted, who died February, 1728, by Susannah, sister and heir of John Raynes, of Conyborough, co. Sussex.

3. SHEFFIELD SALVER, circa 1820. Arms: Argent, six ogresses in fesse between three lions salient gules, surrounded by a ribbon of the Order of the Bath. Crest: A stag's head bezantee between two olive branches. Motto: Præ utilitate patria.

This dish was engraved for Admiral Sir William Young, G.C.B., who was appointed Admiral in 1805 and Vice-Admiral of the United Kingdom 1819. He was born in 1751 and died in 1821.



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## Vol. XXII. No. 128 CONTENTS

August, 1935

	PAGE
Italian Sculpture at the Paris Exhibition. By R. H. WILENSKI..	63
The Windsor Chair. By R. W. SYMONDS ..	67
An Unknown Portrait by Pisanello. By AMADORE PORCELLA..	73
A Series of Old English Decanters. By J. G. NOPPEN..	74
Beatrix, wife of the Emperor Frederick Barbarossa. By WILFRED DRAKE ..	80
Some Ancient Viols. By WATSON LYLE..	83
Collecting as an Investment. By W. G. MENZIES ..	87
A Van Dyck from the <i>Cabinet de Gaignières</i> in the Whitney Collection, New York. By F. M. KELLY ..	91
Papier-Mâché Cigar Cases. By THOMAS W. BAGSHAWE ..	95
Book Reviews ..	97
Notes of the Month..	102
Art in the Saleroom. By W. G. MENZIES ..	113
Heraldic Enquiries. Replies by SIR ALGERNON TUDOR-CRAIG, K.B.E., F.S.A. ..	118

## PLATES

The Rest on the Flight into Egypt. By QUENTIN MATSYS ..	Frontispiece
Beatrix, wife of the Emperor Frederick Barbarossa ..	Facing page 80
La Bella. By TITIAN ..	102

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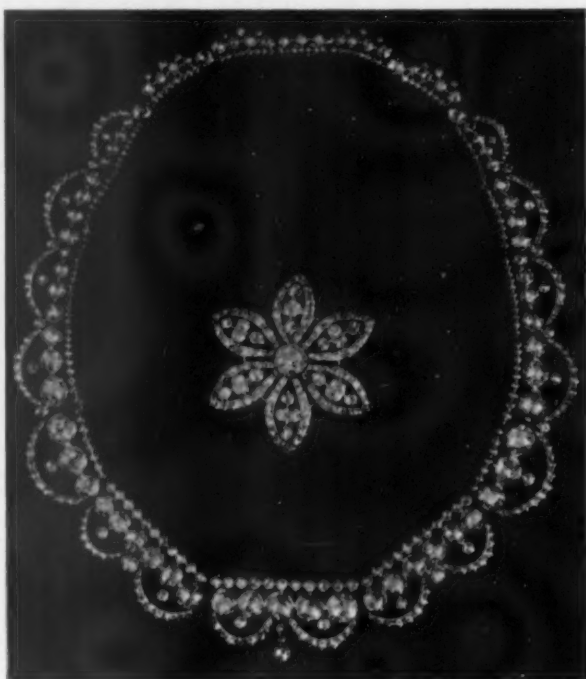
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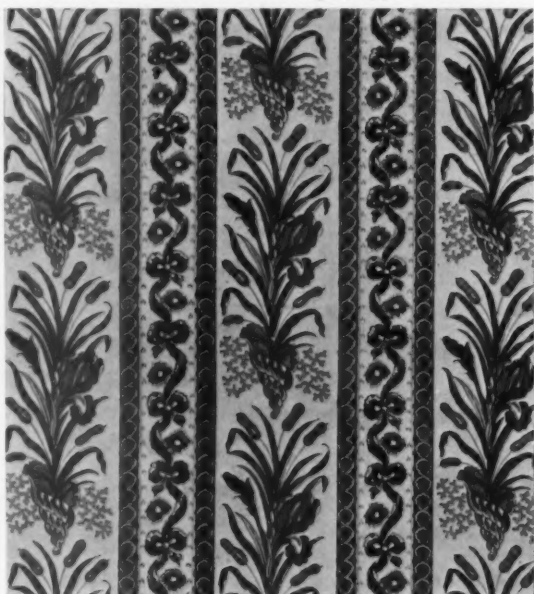
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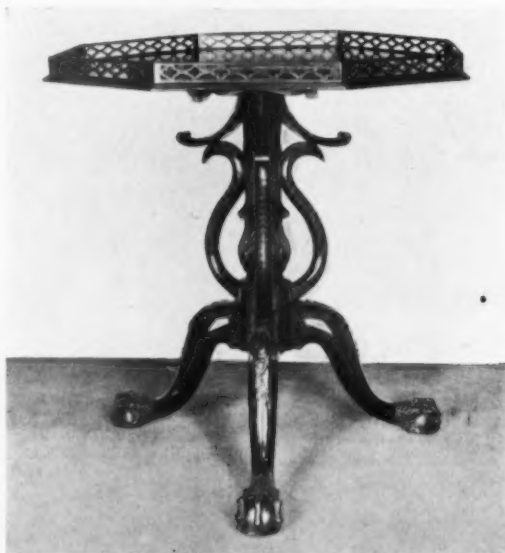
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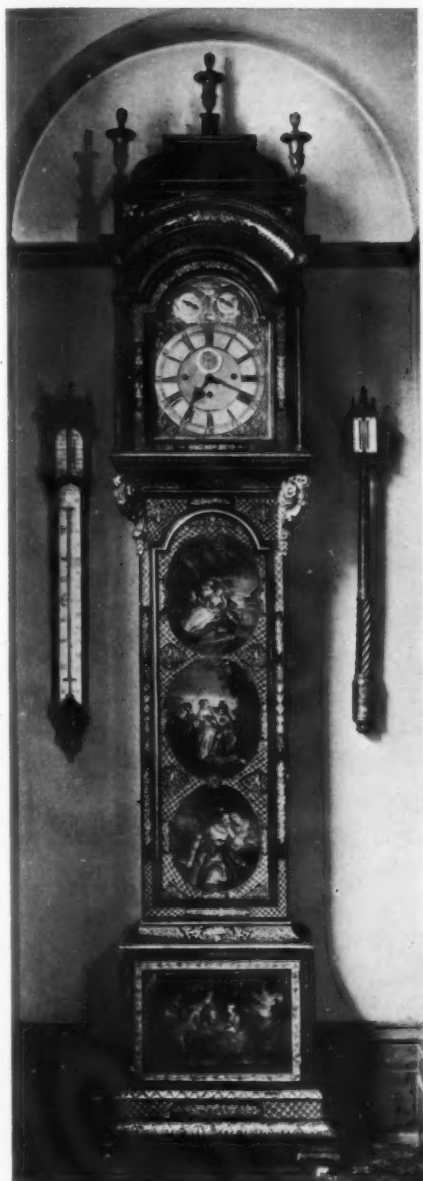
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THE ROYAL ACADEMY OF ARTS, Piccadilly, W. 1. Summer Exhibition, 1935. Open until August 10th.

P. & D. COLNAGHI & CO., 144, 145, 146, New Bond Street, W. 1. Important Exhibition of Paintings by Old Masters.

BROOK STREET ART GALLERY, 14, Brook Street, W. 1. Summer Exhibition of Water-colours, August 1st to 17th. Recent Woodcuts by LOXTON KNIGHT and recent Marquetry Panels by CHARLES SPINDLER. August 1st to 31st.

THE LEICESTER GALLERIES, Leicester Square, W.C. 2. Summer Exhibition. Pictures, Sculpture, Drawings. John Aldridge, G. Braque, Muirhead Bone, Bonnard, Chagall, Despiu, Derain, R. O. Dunlop, Epstein, Gauguin, Eric Gill, Gritchenko, C. Guys, Duncan Grant, Francis Hodgkins, A. E. John, R.A., Maximilien Luce, Marie Laurencin, Henry Lamb, S. Lepine, Eric Kennington, Wyndham Lewis, Maillol, Maurice Lambert, Paul Nash, John Nash, James Pryde, A. D. De Segonzac, P. Wilson Steer, W. R. Sickert, etc.

J. LEGER & SON, 13, Old Bond Street, W. 1. Old Masters.

FRANK T. SABIN, 154, New Bond Street, W. 1. Exhibition of English Paintings of the XVIIIth Century. During August.

THE BURLINGTON FINE ARTS CLUB, 17, Savile Row, W. 1. "The Art of Primitive People." During August.

M. KNOEDLER & CO., INC., 15, Old Bond Street, W. 1. Old Masters.

VICARS BROS., 12, Old Bond Street, W. 1. Exhibition of Pictures by Old and Modern Masters.

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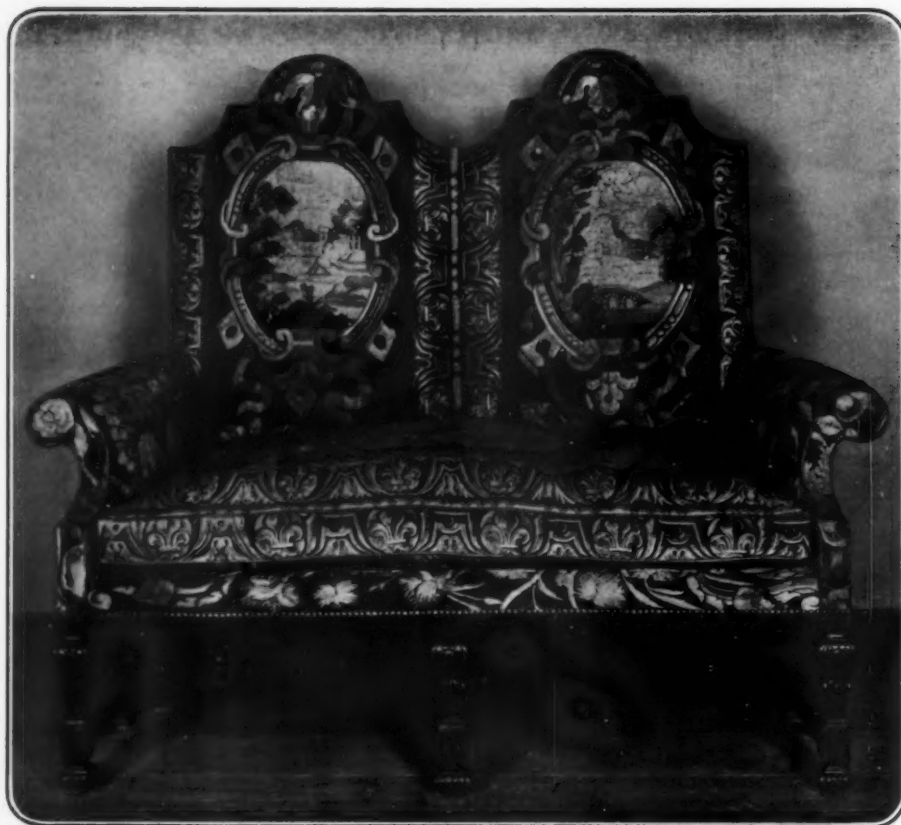
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